

Reading Room

A

BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

ENGRAVERS,

FROM THE EARLIEST PERIOD OF THE ART OF
ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY
EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS,
AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART
OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE
MOST ANCIENT ARTISTS.

By JOSEPH STRUTT.

VOL. II.

LONDON:

PRINTED BY J. DAVIS,
FOR ROBERT FAULDER, NEW BOND STREET.

M,DCC,LXXXVI.

ENCYCLOPÆDIA BRITANNICA

IN ELEVEN VOLUMES

FROM THE FIRST EDITION OF THE ART OF
ENGRAVING TO THE PRESENT TIME

A SHORT LIST OF THE MOST RECENTLY
PUBLISHED WORKS



OF ENGRAVING BOTH ON COPPER AND ON WOOD
AND THE ART OF THE PRESS AND PROOF OF THE ART

OF THE ENGRAVER'S ART OF THE ENGRAVER'S ART
OF THE ENGRAVER'S ART OF THE ENGRAVER'S ART

BY JOHN H. STURGEON

LONDON

1857

THE BRITISH MUSEUM, LONDON

AN
ESSAY
ON THE
ART OF ENGRAVING,
WITH AN ACCOUNT
OF ITS
ORIGIN AND PROGRESS.

CHAPTER I.

An Introduction to the Continuation of the Essay on the Art of Engraving, &c. containing a short Examination of the Difference, in the Style of Drawing, between the Artists of the Italian, and the Artists of the German School, at the Commencement of the sixteenth Century.

BEFORE I proceed with the Essay on the Origin and Progress of Engraving, I wish to make some few general observations upon the different styles of the German and Italian schools, at the commencement of the sixteenth century; and I mean to confine myself entirely to the engravings of that period, and principally to that part of them, which refers to the expression of general forms, or what may properly be called drawing; for with respect to the invention, composition, expression, and the other essential requisites in painting, they do not immediately concern the present design.

On examining the works of the German artists at this period, the eye is disgusted by the stiffness and inelegance of the general forms. If we look at the draperies, the folds are either long and narrow, or subdivided into a multiplicity of small parts, intersecting one another at right angles, and resembling the crumpling up of paper, rather than the flowing lines, produced by the easy fall of any species of cloth. And the pains, which they took to express each fold with such laboured minuteness, proves, that this defect proceeded not from want of attention, but from a vitiated taste, formed from long habit upon a Gothic original. It is indeed by endeavouring to produce something superior to nature, that they have sunk so far below her. There is another fault, which strikes us, equal in magnitude to the former; especially when we consider the female figures, and such as required beauty and elegance in the composition; and this is the frequent neglect of expressing the indication of the limbs, as they must occasionally appear beneath the drapery; which gives them the appearance of the wax dolls, dressed up by children. The heads and the hands are perhaps moulded with some pains; but it will require the exertion of a fertile imagination, to substitute any tolerable shape for the body or dimensions for the limbs; for the spectator has commonly sufficient scope allowed him for the employment of his ideas.

Albert

Albert Durer, and the succeeding ancient German masters, took great pains in the study of the human figure; but it appears to have been a theoretical, rather than a practical study; and we may justly be surprised to find the naked parts of their figures so very incorrectly drawn, not only with respect to the outlines, but also with respect to the muscular markings. Indeed the muscular parts of the limbs are, in general, so poor and thin, that they have the appearance of belonging to persons emaciated by sickness; while, on the other hand, the extremities are large and the joints protuberating and heavy. It seems as if they paid little attention to the appearance of nature; or, if they did, copied her under her worst forms. For large extremities are not only inconsistent with beauty and elegance, but always convey to the mind the idea of weakness. Another fault in the works of the artists of Germany, at this period, is the great want we discover in them of diversity of character, with respect to the drawing of the naked parts of the human figure. The same meagre style of outline appears in the representation of a Sampson or a Hercules, that prevails in an Adam or an Adonis; but this defect is particularly striking in the female figures. Henry Aldergraver, who was probably the pupil of Albert Durer, seems to have been aware of this, and in his best works he has, in a great measure, avoided it. John Sebald Beham followed his example; and George Penz, with Barthelmy Beham, his contemporary, who both of them are said to have studied at Rome, in the school of Marc Antonio Raimondi, quitted almost entirely the Gothic style of their countrymen, and adopted that of the Italians.

Simplicity of outline and beauty of form were as much studied by the Italian, as they were neglected by the German artists. The antique sculptures, which the former had continually before their eyes, were, without doubt, the sources, from which they derived those ideas of beauty and elegance. Raphael, with the other eminent artists of this period, obtained so great an advantage from the study of them, that the succeeding masters not only followed their example, but laid it down as a rule to their scholars, to consider such a study, as a very essential part of their education, if they meant to excel. Hence it is, that the great Italian artists have so uniformly preserved the same style of design. They were taught from their infancy to look with admiration upon the antique sculptures, and to consider them as the most excellent models to form their taste upon; by this means the study of them became habitual, and as it were a thing of course.

The simplicity of style, which so evidently marks the best Italian prints of this period, has been censured, with no small severity, by the modern French artists. They speak of the studying of the antiques as carried too far; and remark, that the swellings of the muscles, and markings of the joints are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the spirit and expression of the drawing, especially in strong and muscular figures.

It is certainly true, that the study of the antiques should be blended with the study of nature. Where the latter is wholly neglected, in preference to the former, the works of such an artist, though correctly drawn, have always much of the coldness and inanimation of marble statues. And where nature alone is attended to, without the study of the antiques, the defects, in general, will be more exceptionable than in the former case. For, as we have seen in the works of the German artists, a bad, vitiated manner is contracted, which impoverishes the compositions even of the greatest masters. And this arises from the great difficulty of meeting with nature, truly fine and perfect in all her parts. Fine forms have been selected by the ancient statuaries, from variety of different subjects, and united by a proportion, which has generally been considered as very excellent. To these forms, and to this proportion, we should carefully turn our eyes; but nature surely ought not to be neglected.

These observations, it is presumed, are just in themselves; but the objections, upon which they are founded, cannot be applied to the best works of Marc Antonio; and whenever they have been so, it must have arisen from the critic's not having carefully

examined the engravings by that great master. It is granted, that his outlines are sometimes harsh, and the terminations of the shadows defective in harmony, and want those gradations of light and shadow, which produce an agreeable effect; but whoever will give himself the trouble of tracing those very prints, will find the outlines correct and beautiful; he will observe, that the form of the muscles are just; and that the knitting of the joints, and the markings of the extremities, are very finely expressed. They will hold far better with George Ghiffi of Mantua, and those who followed his style of engraving. Ghiffi, though a man of abilities, was a great mannerist, and certainly paid little or no attention to the beautiful variety of forms, which are found in nature.

Bernard Picart, a French artist, who flourished at the commencement of this century, may be placed at the head of the party, who have set their faces against the works of old masters; and those, in particular, of Marc Antonio and his scholars. "The outlines of their figures," says he, "when they worked from the designs of Raphael, are hard, equal lines; the engraving part is neat, but meagre, and without roundness, or gradation of light and shadow, which the connoisseurs pretend to applaud, and call improperly the *gout de Rafael*. But," adds he, "when the prints are compared with the drawings, they are found, not only to be very inferior, but by no means perfect copies; the engravers, in many instances, having taken unwarrantable liberties, such as adding back-grounds, where there are none, and working over parts, which are left clear and light in the originals." But in this instance he either was not informed, or had forgotten, that Marc Antonio and the greater part of his disciples worked immediately under the eye of Raphael; and those alterations were most probably made by the painter himself. So also, if we look at the *Saint Cecelia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we shall find the composition considerably varied; and some of the figures, that especially of *Mary Magdalen*, totally changed. But the reason is evident, the print by Marc Antonio was taken from the original drawing; and the alterations took place, when the artist painted his design upon the canvass. Indeed not only he, but his disciples, also, worked, in general, from the drawings of Raphael, and very seldom from his pictures.

By way of softening the severity of his other remarks, he adds, "Give Marc Antonio and the old masters their due, for they claim indulgence. It is extraordinary, that they should have pushed the art so far as they did, at so early a period. But," continues he, "when the advocates for them pretend to say, that the art of engraving has not been improved since their time, they talk absurdly." Without doubt, if any one did pretend to assert so manifest a falsehood, it would be absurd; but till the old masters do meet with so extraordinary an advocate, no arguments on the contrary are necessary: the fact is too generally known, even by people, who are not judges, to need them. Therefore, so much of his discourse, at least, might reasonably have been spared. He writes, he informs us, to remove the prejudices, which many of the admirers of the ancient masters had formed against the modern artists. But I cannot conceive that it is necessary, in order to elevate the fame of the moderns, to strip antiquity of all its laurels, and blot out, with a stroke of the pen, the merit of many very great artists, only because that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices, which any might have imbibed; nor even to prevent the effects of the prevalence of custom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never discovered one of the beauties, for which alone they are intitled to respect. Certainly when we speak of the mechanical part of engraving, the taste and beauty of finishing, the judicious distributions of light and shadow, the works of the old masters will bear no comparison with those of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view,
in

in the present day ; while the more essential parts, namely, correctness and purity of drawing, in which the ancients excelled, are often hastily overlooked.

It would perhaps have been more advantageous to Picart, if he had never entered the field against the ancients, or, at least, if he had ceased hostilities, when he had laid down his pen. But not contented with abusing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to convince the world how much it had been imposed upon. For this purpose he imitated the etchings and engravings of various masters, and called the collection *the innocent impostors*. But they sufficiently prove his want of abilities to execute the work in such a manner, as to deceive an experienced judge. The two following engravings are all I shall take notice of. The first is a *Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The second is a *Bacchanal*, from a drawing by the same master, in the same cabinet ; and it was first engraved by Agostino de Mulis, the Venetian, who was the scholar of Marc Antonio. Having discovered the original drawings, he gravely tells us, that he thought he could produce something better, than what had excited so long the admiration of the curious ; and with this laudable resolution he set to work, and appears to have been well satisfied with the productions of his graver. But can the voice of candour say he has been successful ? I apprehend not. I have not, it is true, seen the original drawings, from which the prints are engraved ; but if they are faithful transcripts of those drawings, I should not hesitate to declare, that Raphael learned the art of design in the French academy ; and, what is more extraordinary, drew in the very style adopted by Picart himself. It appears to me, that Picart, like his countryman Nicholas Dorigny, has so much frenchified the Italian painter, that he would find it a difficult task at first sight to know his own composition.

Picart was certainly a very able artist in his way ; but not being fond of the graver, his prints are never highly finished. His great excellence lay in designing and engraving small compositions for vignettes and other book plates ; and his works in this line are exceedingly meritorious. In justice to him we ought to observe, that he did not live to publish the above-mentioned work ; but being approved of by his friends, it was given to the public after his death. It is much to be lamented, that they had not judgment sufficient to suppress it. His misfortune was such as many other great men have experienced through the zeal of their friends, to publish all their productions, which zeal has often been more prejudicial to their fame, than all the malevolence of their enemies.

It is probable that Picart's judgment was misled by his vanity ; but this motive can hardly be attributed to a writer of our own country, who possessed of very little more knowledge in the arts, than what is displayed by a list of technical terms, and a few theoretical observations, has taken a decided part with Picart, and levelled his anathemas against the old masters, in general, through the medium of Marc Antonio.

Picart was not the first artist, who attempted to deceive the unwary connoisseurs. Henry Goltzius, a German master, and a man of superior abilities, being disgusted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artists of those schools, when compared with his own, (for he had attempted to improve the taste of his country, and this attempt was not immediately relished) undertook in a decisive manner to prove, that his talents were not inferior to those of his predecessors. In order to divest his contemporaries of so unreasonable a prejudice, he engraved a plate representing *the circumcision of Christ*, in the style of Albert Durer, which we are informed, and, indeed, we can easily credit the information, being printed on soiled paper, and torn to give it the appearance of antiquity, was really sold as a curious performance by that master. He then proceeded to engrave *the adoration of the wise men*, in the style of Lucas of Leyden, and was equally successful. These prints, which consist of six, are called his masterpieces, and they are by no means undeserving of that appellation. The last of them represents *a holy family*, and is in his own style. This admirable print is greatly superior to any of the others ; and, without doubt, it was the original intention of the artist, that it should be so.

But

But to return from this long digression. In order to illustrate more clearly the observations I have offered to the public, respecting the correctness of outline, which is so distinguishable in the works of Marc Antonio, I have attempted to copy *the Adam and Eve*, engraved by that artist from Raphael, which is a very scarce and valuable print. (See the frontispiece.) I have not imitated the style of engraving, in which the original is executed; but have finished it as neatly, as I conceived was consistent with the design; and have caused the back-ground to be covered with a light aqua tinta, in order to bring the figures more forward, and to produce a greater degree of harmony. If these liberties should be thought to require an excuse, I could wish that it might be recollected, that the sole purpose, for which this plate is given, is to show the style of drawing, which prevails in the best engravings by Marc Antonio. I have therefore considered the print as a drawing only, the effect of which I was to produce in the neatest and most agreeable manner I could. And I hope those defects, which may be discovered in the copy, are such only, as naturally must arise from the difficulty of imitating the beauties of one of the finest prints, by one of the greatest masters of the early Italian school, assisted by Raphael himself. The outlines of the figures, and such parts as respect the drawing only, are, I believe, expressed with some degree of correctness, sufficient, at least, to demonstrate the beauty and elegant flow of lines, which so evidently distinguished the works of the Italian schools, when compared with the mannered representations of nature by the Germans, under such forms as are by no means agreeable to the eye. In order further to confirm my observation upon the simplicity of style, adopted by the Italian artists, I have copied a second print, originally engraved by Marc Antonio from Raphael; which is still more rare than the preceding. (See plate IV.) The same liberty is taken with the engraving of this plate, as with the other, and for the same reason. It represents *St. Jerom upon his knees*, devoutly meditating upon the fatal consequences of the fall of man. The figure has all the simplicity of nature herself, without the least appearance of art; and yet, on examination, much art may be discovered in the judicious contrast of the several parts one with another. The reason, indeed, assigned by the most skilful writers upon the beauties of painting, why the works of Raphael make so little impression upon the mind, at the first sight, is, they resemble nature in that pure and simple state, in which the eye is constantly accustomed to see her; but, on re-examination, they improve upon the spectator; and the beauties, which at first were hidden, develop themselves by degrees, and excite in the end the highest admiration. These observations have been made, with respect to the wonderful performances by that great master in the Vatican at Rome.

If we look at the mechanical part of the engraving, whilst we are speaking of the comparative merit of the German and Italian artists at this period; the decision must be made entirely in favour of the former. Albert Durer, Lucas of Leyden, Henry Aldegrever, and some few other artists of this time, have produced such performances, as cannot be viewed without admiration. The first of these masters, in particular, handled the graver with so much facility and judgment, that his best works, in point of neatness and precision, have rarely been equalled, much less surpassed. Marc Antonio and his scholars appear, in general, to have made this branch of the art, a second consideration only: it was kept in subordination to the drawing and expression. Not but that it must, in many instances, be acknowledged, that if more neatness and precision had been added to their engravings, they would have been much less objectionable, to the common eye especially.

The result of these observations therefore is, that if we look for beauty of form, or correctness of outline, in the works of the old German masters, we shall not be likely to succeed in our researches. Neatness and precision was the characteristic of this school, as beauty and elegance of form was of that of the Italians.

C H A P. II.

The Examination of the Works of the German Masters continued, from the Fifth Chapter of the Essay on the Art of Engraving in the First Volume.

I concluded the few general observations, which I made in the former volume, upon the engravings of the early German artists, with some account of the works of Martin Schoen and Israel Van Mecheln. In the present volume I have given two plates; the one representing *St. Sebastian tied to a tree*. (see plate II, copied from a print by Martin Schoen of the same size); and the other *St. Agnes*, from an engraving by Israel Van Mecheln. I have selected the best naked figure I could find by the first artist; but the drawing of the latter is so exceedingly defective, that I chose a draperied figure, and one, which, I conceive, is by no means a bad specimen of the abilities of the artist.

It now remains to offer to the perusal of my readers some few observations, in a general manner, upon the state and progress of the art, in Germany and the Low Countries, from the commencement of the sixteenth century; at which period flourished several very eminent artists. Michael Wolgemut was a man of abilities, though the beauty of his works is much obscured by the Gothic stiffness, which prevails in them. To him Albert Durer owed his first instructions in the arts of design and engraving, especially on wood, in which style Wolgemut principally employed himself.

Albert Durer may justly be considered, as one of the most eminent artists that Germany ever produced. His compositions are such, as do him the greatest credit; and in point of expression, the heads of his figures may vie with those of almost any master. This excellent artist appears to have made the works of Martin Schoen the model, upon which he formed his style of engraving on copper: That is, with respect to the mechanical part of it, which was carried to very great perfection by him. Indeed the mechanical part of engraving appears to have been considered by Albert Durer, as a very important object; and his prints possess a clearness and delicacy of stroke, which has been rarely equalled. He has carefully attended to the minutiae, and distinguished, with great precision, the smallest part of his compositions. A beautiful specimen of this kind by him is the celebrated print of *St. Jerom*. The saint is represented in the inside of a room, seated at his writing desk. The perspective of the room is admirable. The floor, the ceiling, the walls of the room, the window, and the furniture, many parts of which are exceedingly minute, are so distinctly expressed, that they have the appearance of objects represented in the camera obscura, saving only the want of variety of colours. Contemporary with Albert Durer was another artist of great eminence, though not entirely equal to him, namely, Lucas Jacobs, better known by the appellation of Lucas Van Leyden. He handled the graver with great facility; and his works are very neat and delicate, and indeed too much so to produce that force of colour, which the deep masses of shadow required. For this reason his prints have not that brilliancy of effect, which is discovered in the works of his friend and competitor, Albert Durer. Another inconvenience arose from the extreme neatness of his engraving, which was, that the plates could not produce many good impressions. Hence it is, that the fine impressions of his works are so exceedingly rare.

Henry Aldegrever, the two Behams, and most of the engravers of this period, distinguished by the appellation of little masters, may be considered as the disciples of Albert Durer; for such of them as did not immediately study under him evidently formed their style of engraving from his works. Henry Aldegrever stands the foremost in the list of his scholars; for George Penz, having first learned the art of engraving in his own country, finished his studies at Rome, under the direction of Marc Antonio. He adopted much of the Italian style, and had the honour to assist Marc Antonio in several of his capital undertakings.

After

After the death of Hans Sebald Beham, the art met with no kind of improvement; but, on the other hand, seems to have declined for a few years. The succeeding little masters did not even attend to the neatness and clearness of the mechanical part of their prints, which had before been considered as one of the great essentials in engraving. They seem as if they had been studying to excel one another in number, rather than in the beauty of their productions. Towards the conclusion of the sixteenth century flourished the Wierix's, who not only regarded excessive neatness, as necessary towards the formation of a fine print, but sacrificed almost every other requisite, except correctness of drawing, to produce it. The works of these artists must excite the admiration of every one, who examines them. The prodigious delicacy, with which they are finished, far surpassed any thing, that had been produced before their time; and from the great number of their engravings we may conclude, that they met with much encouragement. They had a reprehensible custom of making dark outlines to their figures; which, together with the laboured stiffness, apparent in the management of the graver, gives an unpleasing effect to their prints, notwithstanding all their neatness and delicacy. Adrian Collaert, and Hans or John Collaert, his son, flourished also at this time; but they resided a considerable time in Italy, where they acquired a greater degree of taste, Hans Collaert in particular. His works, though not altogether equal in neatness to those of the Wierix's, are superior in taste and expression.

At the same time flourished John and Raphael Sadeler, Philip, Theodore, and Cornelius Galle the elder, Peter de Jode the elder, and the younger, with John Baptist Barbe, and other artists, who may justly be considered as men of great abilities. Generally speaking, they drew correctly, and certainly possessed sufficient genius to have made very considerable improvements in the art of engraving, especially as the greater part of them had the opportunity of studying at Rome. But they seem to have contented themselves with the style of workmanship, which they saw before them; and worked rather for emolument than praise. The prodigious number of bible cuts and religious subjects, in sets, executed separately or conjointly by these artists, almost exceeds belief. They are evidently hasty productions, in which no exertions of genius were employed. And though the defects are not very powerful, the beauties, on the other hand, are by no means very obvious.

While the art of engraving remained in this torpid state in Germany, Henry Goltzius, one of the greatest artists of that country, completed his studies at Rome, and, returning home, adopted a new style of handling of the graver; and his prints possess an astonishing degree of freedom and spirit. They not only excited the attention of the connoisseurs, but the envy of several of his contemporaries, who raised cavils against them, and set up the works of Albert Durer, Lucas of Leyden, and other old masters, as the inimitable models for beauty and excellence. Goltzius, piqued at the ignorance and malice of his opposers, convinced them of his own superior abilities, by composing and engraving several prints, in the style of those masters, in so accurate a manner, as to deceive the judges themselves. By this he proved, that it was not for want of power, that he quitted the style, adopted by those masters; but because he wished to introduce another, infinitely superior. As the works of Goltzius soon after became popular, and his style of engraving was much admired, we shall not wonder, that it became the object of imitation among the artists of that time. John Muller and Jaques Mathem were his disciples; and John Saenredam imitated his style. The works of Muller are specimens of freedom of engraving, carried to very extravagant lengths; and Lucas Kilian followed him, at no great distance. Mathem and Saenredam were more reasonable imitators of the style of Goltzius; and their works possess more delicacy and correctness. Frederic Bloemart was another successful imitator of the style of this great artist. At the commencement of the seventeenth century flourished the two Bolswerts. Their first exertions with the graver were in the style of Goltzius, received probably through the medium of Frederic Bloemart; but under the instruction and patronage of Rubens. They changed that style for one, better adapted to represent the finished and picturesque beauties

beauties of the paintings by that great master. And in this school Paul Pontius, Lucas Vorsterman, Peter de Jode, and other excellent Dutch and Flemish artists, whose works may justly be esteemed as an honour to their country, completed their studies. After the death of Rubens, the arts gradually declined, not only in Germany, but in the Low Countries. For as those admirable engravers, which he had brought forward, disappeared, there were none found of equal abilities to succeed them, especially in the historical line. Houbraken, indeed, as an engraver of portraits, has excited our admiration; and his works justly deserve the attention, which has been paid to them by the experienced collectors.

C H A P. III.

The Examination of the Works of the Italian Artists, from the Commencement of the sixteenth Century, with a short Account of the Improvements, made by the French Engravers.

IN order to show more clearly the difference between the two styles of engraving, adopted by the first Italian artists, mentioned in the sixth Chapter of the Essay on the Origin and Progress of Engraving, prefixed to the first volume, I gave two plates: one, a copy from a print in the celebrated edition of the works of Dante, printed at Florence 1481, which was engraved by Sandro Boticelli, or by Baccio Baldini his associate, from his design; see plate VII. The other, a copy from a print engraved by Andrea Mantegna; see plate VI. With respect to the former, plate VII. it must be observed, that the original plate was not printed upon the leaf of the book itself, but on a separate paper; and was afterwards cut close, and pasted upon the blank space of the leaf, left for that purpose. And it has been remarked to me, that, for this cause, the originality of the engraving copied might be disputed. Now it appears, that two only of the original plates were printed upon the leaves of the book; and those are the first and second. The others, which, in the most perfect edition of this book, amount to seventeen, making nineteen in the whole, are pasted upon the blank spaces, at the beginning of each canto. The reason why no more than two engravings were printed upon the leaves might be, the inconveniency they found in placing the plate properly upon the blank designed for it, and the difficulty in taking the impression with the rollers, without damaging the leaf itself, which is of the largest folio size. In taking the impressions of the plates separately, the difficulty was not so great; neither was it of so much consequence, if they happened to spoil a few of the prints in the course of the operation. Upon examining the prints pasted upon the blanks, and comparing them with those printed upon the leaves themselves, I think it is sufficiently evident, that they were, in both instances, the work of one artist. But in order to remove every possible objection, I have, in the present volume, given a copy of a second plate from the Dante, which is printed upon the leaf itself, at the head of the second canto. See plate III.

It was evidently from the works of Boticelli, or of his scholars, that Marc Antonio formed his first style of engraving. And it is highly probable, that at Venice he might meet with several of the engravings on copper by Albert Durer, as well as with his wood cuts, though he chose to copy the latter, rather than the former, for the sake of expedition. The neatest and best performances by this great artist are certainly from the designs of Raphael: under his tuition he completed his studies.

It is true, indeed, that the engravings by Marc Antonio are often defective, in point of harmony, and the skilful management of the light and shadow, which gives them an unfinished and, sometimes, disgustful appearance to the common eye. On the other hand, a graceful flow of outline, joined with purity and correctness of drawing in its greatest latitude, are found in the best works of this master; but these beauties rarely attract the general notice, without the assistance of neatness, or what is more properly called high finishing, especially in the present day.

The

The eye, long accustomed to neatness and delicacy of finishing, especially where the judgment is not capable of distinguishing the greater essentials of the art, will necessarily consider that neatness, as the criterion of excellency. Hence it is, that the works of the old masters are fallen into such general disrepute, their beauties are overlooked, and their faults are viewed through a magnifying medium. And it is perhaps because Marc Antonio stands the first among the old masters, that he has received a greater share of censure than the rest.

The excellency of this master consists in the correctness of his drawing, the character of his heads, and the pure idea his works convey of the simplicity and elegance of the originals they are taken from; and they may be considered as admirable drawings, not highly finished indeed, but sufficiently so to preserve the design and spirit of the masters, from whom he worked.

That persons, possessed of little judgment in the arts, should not discover the merits of this engraver, cannot surprise us; but that artists themselves, and experienced collectors, should join in the common censure, is much more extraordinary. In these instances we may conclude, he has been too hastily, as he certainly has been unjustly, condemned, without a proper examination of his works in their native state. Such as generally appear at sales, and too many of those in the hands of collectors, are either worn-out impressions, or, what is still worse, retouched ones. In these the primitive beauty is entirely lost. Let any one, for instance, examine the common impressions of that admirable engraving by this master, representing *the martyrdom of St. Laurence*, from Baccio Bandinelli, which is the largest of all his prints, and he will find the outlines darkened with black strokes upon the lights, and the demy tints upon the flesh increased, so as nearly to equal the deep shadows; by which means all the breadths of light are destroyed, and cut into a variety of disagreeable divisions, which produce a disgusting and unharmonious effect. But in a fine impression of the same plate, there are none of these disagreeable crudities to be found; the shadows are judiciously softened, and blended into the lights, and harmonized with each other; the outlines are neat and correct; and the characters of the heads admirably well expressed. In short, he would scarcely believe it possible, that the same plate should furnish impressions, so beautiful in one state, and so truly execrable in the other. But the wonder ceases, if he be told, that the plate, passing through a variety of hands, has been frequently retouched, and that by careless and unskilful men. We may further add, that as the name of Marc Antonio stands high among the curious collectors, the ignorant are too frequently imposed upon by bad copies, or spurious productions. It is indeed become customary to write the name of Marc Antonio with a pen, at the bottom of any old print, which bears even the least distant resemblance to his manner of engraving; and, in several instances, I have seen both his cypher and tablet ingeniously copied upon prints, that are a disgrace to any master.

The great reputation, which Marc Antonio acquired by his works, in some measure eclipsed the fame of the German schools. Young artists from every quarter flocked to Rome, being desirous of studying under this excellent master; and the improvement which they made was so evident, that it was soon afterwards considered as necessary for an engraver, as for a painter, to visit Italy. So that, by degrees, the Italian style of engraving became the standard of excellence; and upon it the greatest artists formed their taste; and that manner, which had been considered in Germany, as most excellent, under the auspices of Albert Durer, Lucas Jacobs, Henry Aldegrever, and Hans Sebald Beham, declined by degrees, and was almost totally disused, at the conclusion of the sixteenth century.

The scholars of Marc Antonio followed his style of engraving, with very little variation. Among them, Agostino de Musis and Marc de Ravenna were the most successful: the former principally excelled in neatness, and the latter in a more bold and open manner.

Agostino de Musis was the inventor of a new species of engraving, which was performed

formed with dots only; but for what reason he did not carry it to a greater extent, cannot easily be ascertained. He introduced it into one or two of his first productions only; and there it was confined to the flesh. In the account of this artist, given in the body of the work, a plate, with the head of an old man, finished with dots only, is described. Probably this might be seen by Giulio Campagnola, who adopted a mode of engraving, much resembling this, upon a more extensive plan than that of de Musis; but not with sufficient success, to render it an object worthy of the imitations of the contemporary artists. Stephen de Laulne, a native of Germany, and a very ingenious man, followed the steps of Campagnola; and many of his slight works are executed in dots only. Professor Christ, speaking of De Laulne, and mentioning this mode of engraving, calls it improperly *Opus Mallei*, or *the work of the hammer*; but it differs greatly from that style of which Janus Lutma appears to have been the inventor, and is properly named *Opus Mallei*, being performed with the point, held upright upon the copper, while the impression is made by a slight stroke of the hammer. These blows are repeated, and the point moved backwards and forwards, till a sufficient depth of colour is produced. A very sharp scraper is passed gently over this work, to take off so much of the barb raised by the repeated percussions upon the copper, as would prevent the dots appearing distinctly upon the print. In some instances, and in etching particularly, two, and sometimes three points, joined together, have been very successfully used. Desmarteau at Paris practised this mode of engraving, and carried it to great perfection. It is admirably adapted to the representations of drawings in red chalk, and slight academical studies. The head of the old man, in the print by Agostino de Musis, is executed with the point of the graver; but the prints by Campagnola and Stephen de Laulne, were done with the dry point, or some instrument of similar construction; and the dots have all the appearance of being made by hand, regularly one after another. John Boulanger, a French artist, who flourished in the middle of the seventeenth century, improved greatly upon this mode of engraving, and practised it with much success; while his contemporary, Nicholas Van Plattenberg, finished a *dead Christ* almost entirely with dots, made with the point of the graver, in a very powerful manner.

After the dispersion of the artists, educated in the school of Marc Antonio, which happened upon taking of the city of Rome by the Spaniards, the Ghisfii of Mantua made a very considerable figure, especially George, who laying before him the Neptune of Marc Antonio for a model, improved upon the mechanical part of engraving, and harmonized the light and shadows with dots, judiciously inserted and intermixed with the strokes.

In the mean time, Cornelius Cort, a Dutchman, who resided a considerable time in Italy, and worked in general from the Italian painters, followed by Agostino Carracci, Cherubino Alberto, and Francesco Villamene, introduced a style of engraving entirely new. It was bold, powerful, and masterly; and, at the same time, demonstrated much more freedom of execution, than had been attempted before. Henry Goltzius approved of this style, and introduced it into the Low Countries, and many excellent artists were formed under his instructions. From this time the boldness and freedom of execution with the graver became an indispensable requisite; and, in many instances, correctness of drawing, character, and beauty, were sacrificed to the twisting and twirling of the strokes, and the clearness, with which the artist could cut the copper. But one very great defect, in the works of all the artists, from the commencement of engraving, to the time we are now treating of, is, their want of attention to the proper distribution of the light and shadow. They do not seem to have formed to themselves the least notion of harmonizing the effect, by the subordination of the lights upon the distant objects, in order to bring out, and give consequence to the principal figures. On the contrary, the lights are just as powerful and glaring upon the distant mountains, as upon the objects nearest to the eye in the fore-ground. This, of course, prevents the gradation of the masses, and gives a harsh and unfinished appearance to the most excellent performances of that age.

Cornelius Bloemart seems to have been one of the first, who attempted, by covering the distant lights, to increase the effect of the front figures, and harmonize the different parts of the engraving, with each other; and he was followed by Francois de Poilly, Francois Spierre, Girard Edelinck, and other great masters; and this improvement was carried by the French artists to a very great degree of perfection.

Prints, executed entirely with the graver, especially when the back-grounds consist of landscapes, must always have a cold, inanimate effect in proportion as they are highly finished. I am now speaking of large historical subjects. Portraits require neatness and precision; and, in this species of engraving, the French artists have been peculiarly excellent. If the works of Scheltius Bolwert should be produced, in answer to the proposition above mentioned, it is to be observed, that though they are executed entirely with the graver, it is in a style peculiar to themselves; and in the back-grounds, we find a pleasing negligence and roughness, which imitates the point. And the more that imitation is perceptible, the more the effect is agreeable. The continual sameness, which appears in the works of the greatest French masters, with the graver only, gives them a heavy appearance, and a flatness of effect, when compared with the animated performances of Girard Audran.

While the point remained in the hands of the painters only, no great improvement could be supposed to take place. Their attention was necessarily turned to objects of greater importance, and etching was considered by them, in general, as an amusement. They were, therefore, content with the state of the art, as they found it; but seldom attempted to go any great lengths towards the improvement of it; especially with respect to the mechanical part. And by the engravers the point was too much neglected. They seem to have regarded it, as a thing of small consequence, till such time as Girard Audran, by uniting it with the graver, produced those excellent performances, which are an honour to himself and to his country. Not that I would, by any means, be supposed to insinuate, that Girard Audran was the first artist, who joined the graver to the point; but all attempts, prior to his time, were so feeble, when compared with his, that he may be justly considered, as the first that brought it to perfection. John James Frey, and many other excellent artists, both French and Italian, followed the manner of Audran with great success. From France, Flanders, and Holland, engravers of portraits and history came into England; but the art of engraving itself never flourished, in any great degree, among the natives, till within these late years. And the astonishing progress, which has been made in so short a time as the space of thirty years, gives us great reason to believe, that in the course of a very little time, the English historical engravers will equal, if not exceed, the exertions of the most skilful foreign artists. In landscape engraving, and scraping of mezzotintos, they have already gained so decisive a precedency, that even envy herself must hide her head in silence.

C H A P. IV.

General Observations on the Antiquity of Seals and Stamps,—with an Account of several very ancient ones.

IT will be needless to enter into a long discussion concerning the origin of seals or stamps. The former, we are assured, are as ancient as the time of the Patriarchs. Judah, the son of Jacob, meeting with Tamar his daughter by the way, left his signet with his bracelets and staff, as a pledge for the reward, which he was to give her. The engraver of signets or seals is expressly spoken of by Moses; and the skill of the artist seems to have acquired him a considerable share of reputation and esteem.

The greater part of the signets or seals, mentioned in sacred and prophane history, were, without doubt, hollow, and the impressions, of course, which were taken from them, whether upon wax or any other ductile substance, protuberated in proportion to the

the

the depth of the engraving, But from the application of the word SIGNET in several instances, there is great reason to believe, that it was also given to a stamp or brand. In this sense it seems particularly to be used by St. John, in the Apocalypse, where he speaks of sealing the foreheads of the elect, as intimating thereby, that some peculiar mark was set upon them, as we find it was upon the worshippers of the beast.

That stamps or brands, every way proper for the purpose of marking such things as required distinction, were actually in being at that time, is positively certain; and I have given the representation of six of them upon the fifth plate in this volume. The originals are in the British Museum; and were, with many others, brought from Italy by Sir William Hamilton. They were found in the ruins of Herculaneum and Pompeii; and some of them bear the marks of great antiquity. I have given two representations of those marked, I. II. IV. V. and VI. The last of these stamps, the handle of which is broken, differs from all the rest. The letters, and the ornamental line of the edge, are hollowed from the surface; and the impression it makes upon the paper is directly contrary to that of any one of the others, the letters being white, and the ground black. I have given the impression of No. I. marked A. and of No. VI. marked B. at the top of the plate. The original stamps are of the same size with the representations upon the plate; and are hollowed out from the surface of the letters and ornaments, an eighth of an inch, and sometimes more. No. I. is a rude attempt at the form of a fish. No. III. is in the form of a shield; and No. VI. is in the form of the bottom of a sandal. The letters are reversed upon the stamp, of course, that they might appear the right way in the impressions, as represented A. B. at the top of the plate. The Greek word ΠΑΝΘΙΑΙ is very legible upon No. I. The other inscriptions, except that of No. V. are not so easily decyphered. The impressions from No. V. were, I apprehend, considered as an amulet, or charm, to secure the wearers of it from certain diseases, or dangers, to which they were exposed. The inscription is evidently FELICIS AMVLLI GEMELÆ. There is a variety of forms among the other stamps at the Museum; particularly one of a ship, with the word ASPER upon it. Another in the form of a heart, with this inscription, BASILEI SEXIS TERT. Another as a tablet, in the middle of which is a representation, nearly obliterated, of an animal, inscribed LEONTI VINCAS. Another small one, in the shape of a tablet, on which is inscribed C + PVB + IANVARI. Some have inscriptions at full length; others again have only monograms, as No. II. They have all the appearance of being first cast, and afterwards repaired with the chisel. They are made of a kind of mixed metal, resembling brass.

Whatever may have been the purpose, to which these curious relics of antiquity were applied, we cannot but wonder, that, having so nearly, nay, we may say, actually discovered the art of printing, in a small degree, they did not gradually appropriate it to more extensive purposes; especially as we see they had, in one instance, No. V. produced three lines following each other.

C H A P. V.

A short Essay upon the Art of Engraving on Wood.

IT is generally allowed by the best authors upon the subject of printing, that prior to the invention of moveable types, there were books, consisting of rude delineations cut on wood, with short explanations of the subjects, contrived for the convenience of those, who could not afford to purchase manuscript copies of the Old and New Testament, from whence these short mementos were chiefly taken. Of this species are the books entitled, *Historia Sancti Johannis Evangelistae, ejusque Visiones Apocalypticae*, or, *the History of St. John the Evangelist, and his Apocalyptical Visions*; and *Historia Veteris et Novi*

Novi Testamenti, or, *the Histories of the Old and New Testament*, commonly known by the appellation of the *Poor Man's Bible*. These are ranked among the earliest productions of this kind; but from their having no date, or any indication of the year, in which they were printed, the difficulty of affixing the exact period of their appearance is insurmountable. They are small folio volumes. A single block of wood was appropriated to each leaf, which was printed only on one side; and two of these leaves being pasted together had the appearance of a single one, printed on both sides. Besides the two above-mentioned books, there are several others, printed in the same manner: namely, *Historia beatae Mariae Virginis*, *The History of the blessed Virgin Mary*. *Ars Memorandi*, or, *an Assistant to the Memory*. *Ars Moriendi*, or, *the Art of Dying*. *Speculum Humanæ Salvationis*, or, *the Mirrour of Human Salvation*. But none of these are so ancient, as the two before mentioned. I have therefore chosen from them the specimens, which accompany this essay.

Papillon indeed tells us of eight engravings on wood, the account of which was given to him by a Swiss officer. These must have been considerably more ancient, than any thing now known; and upon which a decided opinion may be given, with respect to the date. The title, according to that author, ran thus, *Les Chevalereux faits en figures du grand & Magnanime Macedonian Roi, le preux & Vaillant Alexandre, dedie, &c.* "A representation of the Warlike Actions of the great and magnanimous Macedonian King, the bold and valiant Alexander, dedicated, presented, and humbly offered to the Most Holy Father, Pope Honorius IV. the glory and support of the church; and to our illustrious and generous Father and Mother, by us, Alexander-Alberic Cunio, Chevalier, and Isabella Cunio, twin brother and sister: first reduced, imagined, and attempted to be executed in relief, with a small knife, on blocks of wood, made even and polished by this learned and dear sister, continued and finished together at Ravenna, from eight pictures of our invention, painted six times larger than here represented; engraved, explained by verses, and marked upon the paper, to perpetuate the number, and to enable us to give them to our relations and friends, in remembrance of friendship and affection. These were compleatly finished by us both, at the age of sixteen only."

If this story be true, and such engravings with the foregoing title ever did exist, they must have been executed in the years 1284 or 1285; for Honorius IV. to whom the work is dedicated, sat only those two years in the Papal Chair. But as Papillon gives this story upon the sole evidence of the Swiss officer, and had never seen any part of the engravings, the generality of authors have not been inclined to give much credit to the fact, which at best is exceedingly doubtful.

The most probable conjectures, concerning the origin of this species of engraving, is, that it was introduced into Germany by the *briefmalers*, or painters of the playing-cards, who cut the outlines of the figures on wood, and stamped them upon the paper, to save the trouble of making a separate drawing for every card; and afterwards coloured them by hand. In this manner precisely were executed the blocks for the cuts, in the edition of the Apocalypse, which is now preserved in the Bodleian library at Oxford; part of one of which is very faithfully copied plate VI. of this volume.

Baron Heineken asserts, that cards for playing were invented in Germany, where they were in use as early as the year 1376, though the reason he gives is not, by any means, conclusive: *parce qu'on les connoissoit vers ce tems en France*, "because they were known about this time in France." Other authors, with Bullet at their head, as confidently assert, that they were invented in France. The disputes upon this subject serve only to prove the difficulty, if not the impossibility of ascertaining the æra of the invention of cards, or the country in which they were first produced. This, however, is of no consequence to the present enquiry, unless it could also be proved that a part of them was printed on blocks of wood, at the time of their first invention. There seems to be very little doubt, but that they were drawn and painted by hand.

These card makers did not entirely confine themselves to the printing and painting

of cards, they also produced subjects of a more devout nature. "We find," says Baron Heineken, "in the library of Wolfenbittel, a variety of prints, representing different subjects, taken from holy writ, and devotional compositions, with the explanatory text facing the figures; the whole engraved on wood. These prints are precisely of the size with our playing cards; that is, a little above three inches high, by two inches and a quarter in width. There are also in the same library, five prints, at the end of a book entitled, *Ars Moriendi*, representing different figures of angels, devils, dying persons, and saints. They are of the same size with the playing cards; and each print is marked with a letter of the alphabet." He adds further, "that they engraved the same sort of images upon a larger scale; and that, in a convent at Buxheim, near Memmingen, he saw a print representing St. Christopher, carrying the infant Jesus over the sea. Facing the saint is represented the figure of a hermit, holding up his lanthorn to give them light; and behind him a peasant, climbing to the top of a mountain, with a bag at his back. This print," continues my author, "is of a folio size, engraved on wood, and illuminated in the same manner as the playing cards are done. At the bottom is this inscription, *Cristoferi faciam, die quacunque tueris. Illa nempe die morte mala non morieris. Millesimo cccc° xx° tertio*. This print proves at least, that the images of saints, with letters, were engraved on wood, as early as the year 1423. It is pasted upon the inside of the cover of an old book, probably by some religious person of the convent, in order to preserve it."

The same author informs us, that in visiting the convents, monasteries, and other religious houses, he frequently found specimens of this kind, pasted into books of the fifteenth century; "which," says he, "confirmed me in my opinion, that the first experiments of engraving on wood, after those of the playing cards, were the images of saints, and devotional subjects; which, being dispersed among the laity, were lost by degrees; and those which were preserved, were such only, as the monks and other ecclesiastics pasted into the early printed books, which ornamented their libraries."

These images of saints, and other devotional subjects, being first produced, sets of subjects with the letters of the alphabet followed; and these were taken from the bible, or legendary histories, which in former times were considered of almost equal consequence with the bible, and the prints were constantly accompanied by inscriptions, either for instructions, or the exciting of devotion, in the manner of the Apocalypse, and the Poor Man's Bible, &c.

The next dated work of this kind is the Chiromancy of Dr. Hartlieb, consisting of twelve leaves, printed on both sides, the first and last pages only, which are blank, forming three divisions, marked at the bottom *a. b. c.* each division consisting of eight pages; to which may be added two leaves more, the one for the title, and the other for the conclusion, both of them inscribed *Die Kunst Cyromantia*, upon the top of an ornamented square border. At the beginning of this curious book, which is in small folio, is a large vignette, representing Dr. Hartlieb kneeling, and presenting it to the Princess Anne, who is seated upon her throne; and the names of these two personages are engraved at the bottom of their portraits. The prints in this book are exceedingly rude; but have not, as far as one can judge from the copy of one of them, given in the *Idée generale d'une Collection complete d'estampes*, the appearance of being so ancient, as those in the Apocalypse, or the Poor Man's Bible. This curious compilation is dated 1448; and the name of *Jörg Schafft in Augspurg*, the artist, who is supposed to have performed the engravings, appears upon the fourth page.

I had intended to examine the claim, which the Dutch have laid to the invention of this species of engraving; but, on consideration, I find it is entirely useless, on the present occasion, to enter into that controversy; and particularly, as the matter has been so fully treated by Baron Heineken, in the book above-mentioned; and also in a late publication, by an author of our own country. In these works all the evidences, which

are

are given by the Dutch in support of Laurence Coster, are carefully examined; and as strongly refuted by the Baron, as they are supported by the English author. But the arguments of the former are, in my opinion, much more powerful, than those of the latter.

After the invention of moveable types, the *briefmesters* continued to vend their publications for a considerable time; but when the engravings on wood were annexed to the books, printed with the moveable types, they were gradually discontinued. However, the art of engraving itself continued in an improving state; and towards the conclusion of the fifteenth century, there were several artists of great reputation, who seem to have been principally employed by the printers to ornament their publications.

In 1493, appeared at Nuremberg, the folio Chronicle by Schedel, ornamented with a large number of engravings on wood, greatly superior to any thing, which had appeared before that time. They were executed by William Pleydenwurff and Michael Wolgemut. The latter of these artists was the tutor of Albert Durer, whose admirable performances, in this style of engraving, are justly held in the highest esteem. From the time of Albert Durer, it became customary for almost every one of the German engravers on copper, to engrave on wood also; and the works of many of them were better on wood, than on copper; for example, those of Albert Altdorfer, Hisbel Pen, Virgil Solis, &c.

Many excellent engravings on wood were produced by the German artists; but none more extraordinary than the *dance of Death*, by Hans, or John Holbein the younger, which, for the freedom and delicacy of execution, has hardly been equalled, but never surpassed, by any artist ancient or modern. Italy, France, and Holland, have produced many capital artists of this kind, whose names may be found in the body of the work, and, of course, need not be repeated here. But, for boldness and spirit, we must see the prints of Christopher Jegher, who worked under the direction of Rubens, and was, without doubt, assisted by that great artist. Among the moderns, Papillon may certainly be considered as an excellent artist. He published at Paris two volumes, and in them he gives a full explanation of the manner in which the engravings on wood of every species are performed, with a history of the art itself, deduced from the earliest æra of its appearance to his own time, together with an account of all the artists, and their works. And these volumes are replete with his performances, which do him great honour.

Before I quit the present subject, it is necessary that I should give some short account of another branch of this art, namely, that species of engraving on wood, which is distinguished by the appellation of *chiaro-scuro*. And first, with respect to the invention of it, which is claimed by the Germans, and by the Italians. The latter assert, that, soon after the commencement of the sixteenth century, Ugo da Carpi, a man of great ingenuity, discovered a mode of imitating slight drawings by the means of different blocks of wood. The Germans, on the other hand, produce several engravings by Mair, which are dated 1499, and one by Lucas Cranach, dated 1500, which are prior to the time, affixed by the Italians for the invention by da Carpi. This circumstance, even if we should suppose, that the prints by Mair are the first attempts in this style of engraving, is sufficient to prove the priority of the exercise of it in Germany. Baron Heineken is of opinion that the works of John Ulric are still more ancient than those by Mair; but I think the appearance of the prints themselves, which are admirable specimens of the art, do not by any means justify the assertion.

There is, however, a material difference between the *chiaro-scuro*'s of the old German masters, and those of the Italians. Mair and Cranach engraved the outlines and deep shadows upon the copper. The impression taken in this state was tinted over, by the means of a single block of wood, with those parts hollowed out, which were designed to be left quite white upon the print. On the contrary, the mode of engraving, adopted by Ugo da Carpi, was to cut the outlines on one block of wood; the dark shadows upon a second; and the light shadows or half tint upon a third. The first being

impressed upon the paper, the outlines only appeared; this block being taken away, the second was put in its place; and being also impressed upon the paper, the dark shadows were added to the outlines; and the third block being put in the same place, upon the removal of the second, and also impressed upon the same paper, made the demy tints; and the print was completed. In some few instances, the number of blocks were increased; but the operation was still the same; the print receiving an impression from every block. Andrea Andreani carried this species of engraving to great perfection.

Both the German and Italian style of engraving in chiaro-scuro have been practised by different artists of every country; and in France, many excellent works of this kind have been produced. The attempts of Jackson, Kirkall, and others of our country, were not equally successful.

C H A P. VI.

A Description of the first eight Plates, contained in this Volume; and of Plate VII. in the former Volume.

FRONTISPIECE.

ADAM and Eve, from a very curious engraving, by Marc Antonio Raimondi, after a drawing by Raphael.

P L A T E II.

St. Agnes, copied from an engraving, exactly the same size, by Israel Van Mecheln.

P L A T E II.

St. Sebastian, from an engraving by Martin Schoen, of the same size as the original.

P L A T E III.

This engraving, together with plate VII. in the first volume, is taken from the rare edition of the works of Dante, published at Florence, A. D. 1481. The designs for these prints were made by Sandro Boticelli; and they were either engraved by him, or by Baldini his associate. The greatest number of plates ever seen in this scarce book are nineteen. — Wilbraham, Esq. politely lent me his copy, which is esteemed the most perfect one in Europe: and as the prints are rarely to be seen complete, I shall the list of them, as follows:

I. *The author, frightened by a wolf, meeting his guide Virgil in the wood.*

II. *St. Beatrice appearing to the author and his guide.*

These two plates only are printed upon the paper of the book; those that follow are pasted on. The second is copied; see plate III. as above.

III. *The entrance into Hell.* Charon is represented as a frightful demon with wings, a monstrous visage, and covered with hair.

IV. *The interview of the author with Homer, and the appearance of Hector and Alexander.*

V. *The interview with Minos, who is represented as a demon, covered with hair, having large wings, with great horns, and a serpent's tail.*

VI. *The shower of hail.* Charon is represented again in this print, with ugly spectres of several kinds.

VII. *The interview with Pluto, and the appearance of Ghosts rolling heavy stones.*

VIII. *The approach to the tower of Dis.*

IX. *The guide hiding the eyes of the author, at the entrance into the place of torment.*

X. *The approach to the flaming sepulchres.*

XI. *The*

- XI. *The author and his guide, seated in view of the steep rocks and flaming sepulchres.*
 XII. *The centaurs and other spectres.*
 XIII. *The wood, with the Harpies, who have female faces.*
 XIV. *The wood, with the ghosts of the poetical heroes.*
 XV. *The author speaking to a ghost whose person was known to him.*
 XVI. *The guide casts a cord into the gulph, and the head of the monster Fraud appears rising up to them.*
 XVII. *The monster Fraud, with the guide seated upon his back, desiring the author to follow his example. This print is copied; see plate VII. of the first volume.*
 XVIII. *The burning pits.*
 XIX. *The monster Fraud, with the ghosts upon the burning lakes.*

P L A T E IV.

St. Jerom, copied from a print engraved by Marc Antonio, after Raphael. The original of this plate is exceedingly rare.

P L A T E V.

Six ancient seals or stamps, used by the ancients. The originals are at the British Museum, and were found in the ruins of the Herculaneum.

P L A T E VI.

An accurate copy of one of the ancient engravings on wood, contained in a book, entitled, *Historia Sancti Johannis Evangelistæ ejus que Visiones Apocalypticæ*, or, the History of St. John the Evangelist, and his Apocalypitical Visions. This curious book is in small folio; and, generally speaking, every leaf contains two prints, engraved on one block, and printed, of course, on one side only. Every other leaf is marked with a letter of the alphabet, and the number of the leaves amount to forty-eight. The present engraving is taken from the upper part of the VIth print, and coloured, in imitation of the original. It represents *the man on a white horse, who appeared to St. John at the opening of the first seal*. The book itself is preserved in the Bodleian library at Oxford.

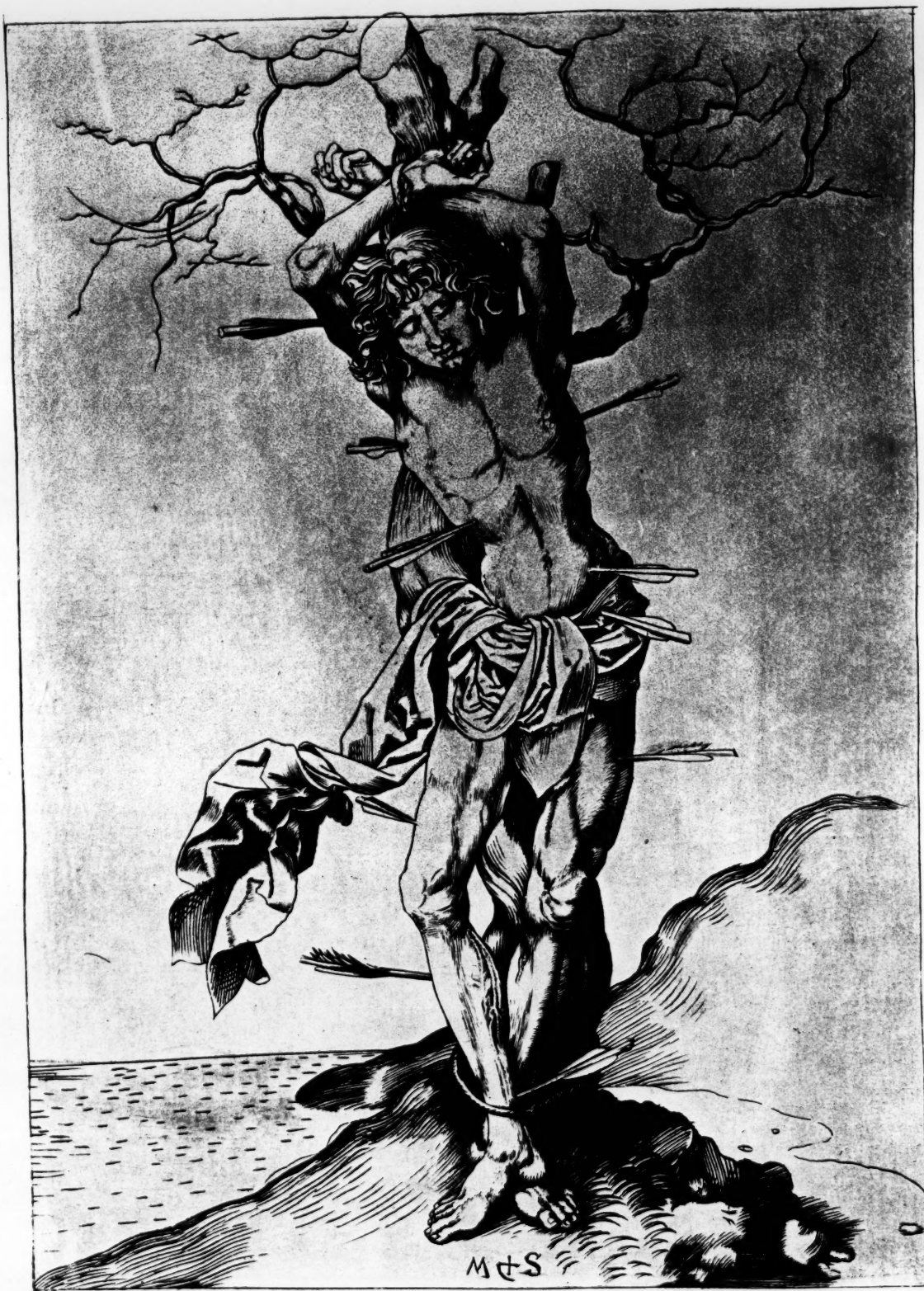
P L A T E VII.

Is an accurate copy taken from the middle part of one of the ancient engravings on wood, in a book, entitled, *Historiæ Veteris et Novi Testamenti*, or, the Histories of the Old and New Testament. The book is in small folio. It consists of fifty engravings, printed on one side of the leaf only. In the middle part of every one of these engravings are three compartments, in each of which is represented some historical fact, taken from the sacred writings. At the top, over the middle compartment, are two half figures, standing in two arches, representing two of the *Patriarchs or Prophets*. The spaces on each side are filled up with extracts from the scriptures; and at the bottom, under the middle compartment, are two more half figures in arches, resembling those at the top; and the blank spaces on each side are filled up in the same manner as above. The present engraving is taken from the Xth. print of this book. In the first compartment is represented *Esau selling his birthright*; in the second, *the temptation of our Saviour*; and in the third, *Adam and Eve, taking the forbidden fruit*. It is coloured in imitation of the original. This book is preserved in the Bodleian library at Oxford. I did not copy the whole of the print, because it would then have been too large for the book, and, of course, must have been folded up. Besides, as this is inserted merely as a specimen of the style of engraving, the upper and lower parts, consisting chiefly of letters, could be of little or no service.





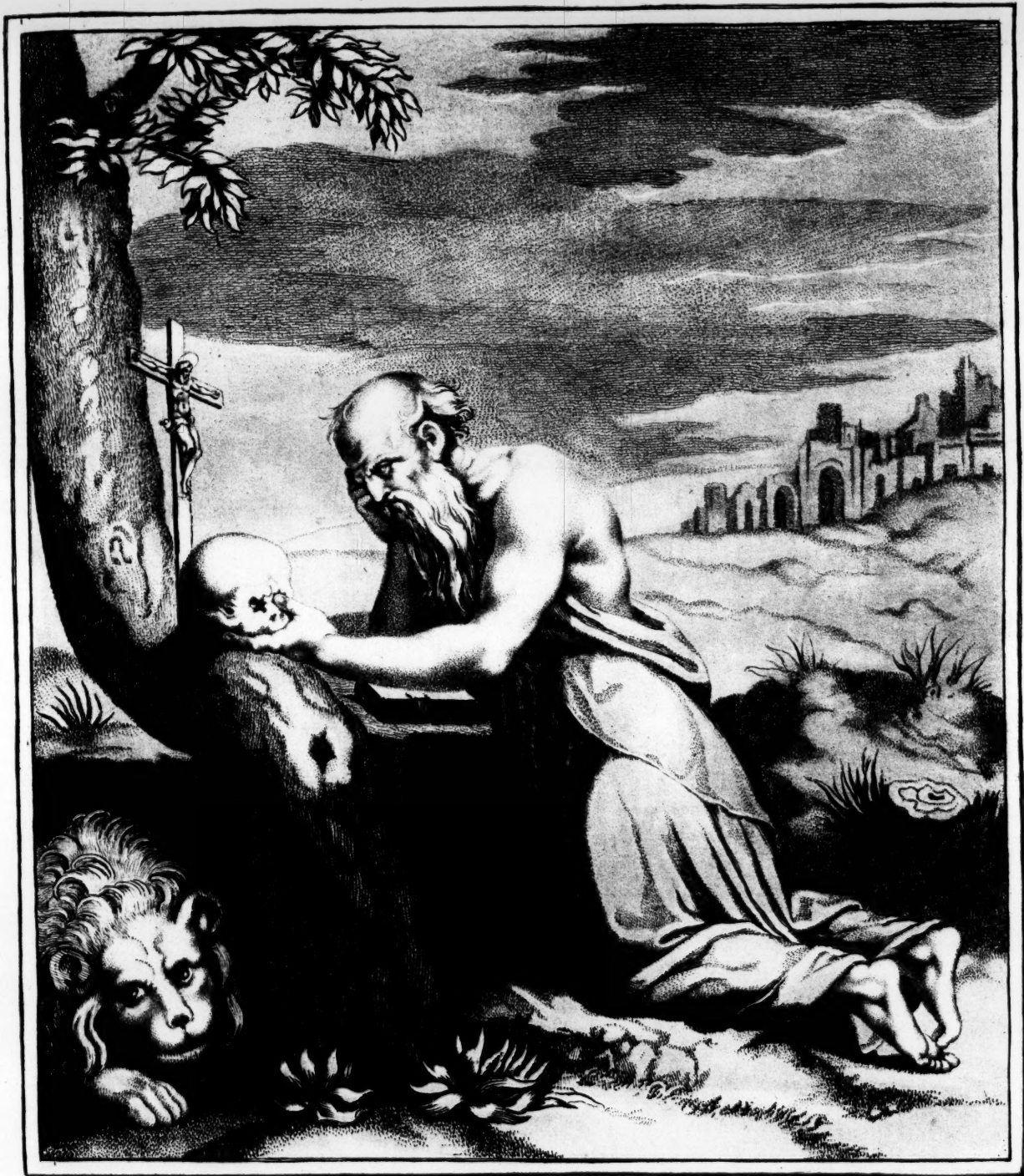












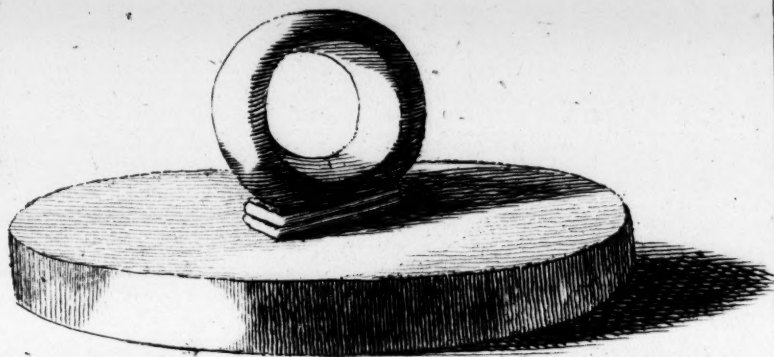
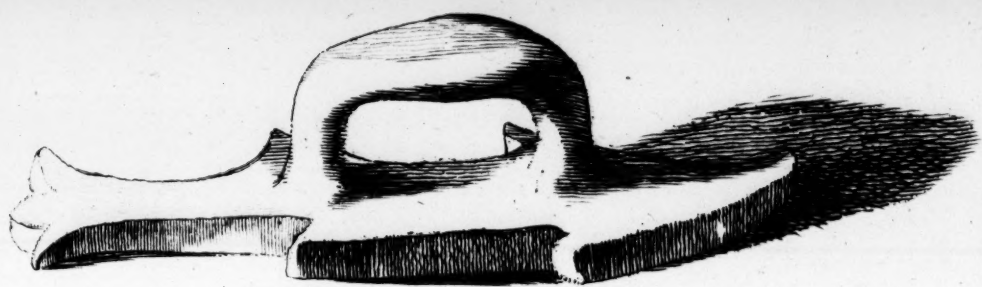
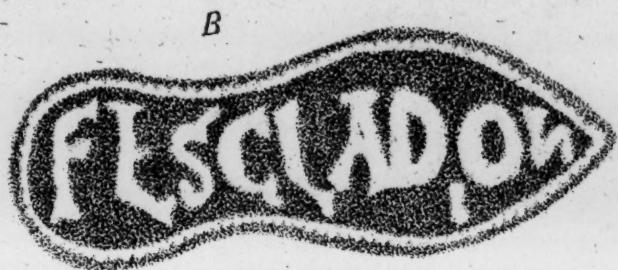
Raphaël inv.

Strutt sculp.

ST. JEROM.

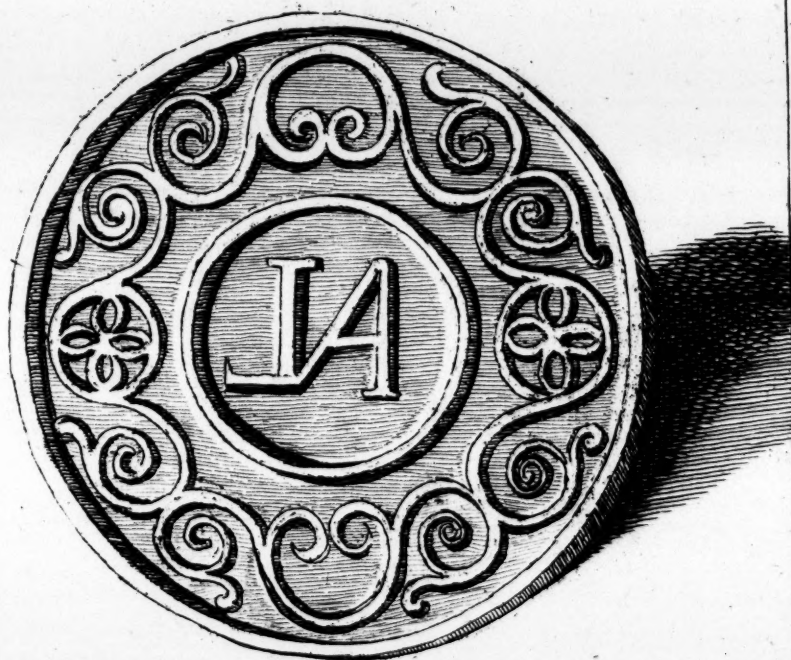
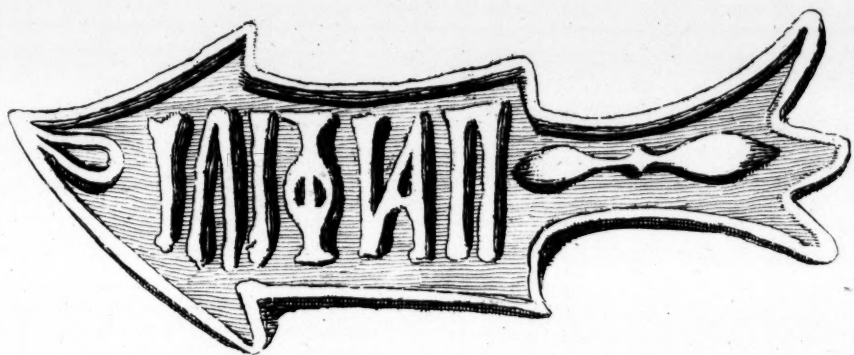
Taken from a very rare print by Marc Antonio.



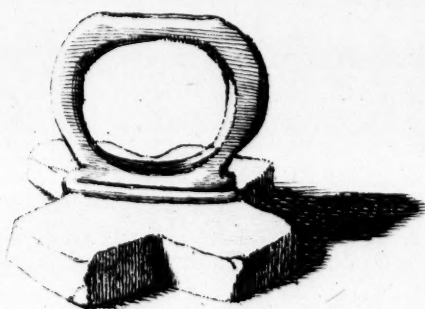


I

II



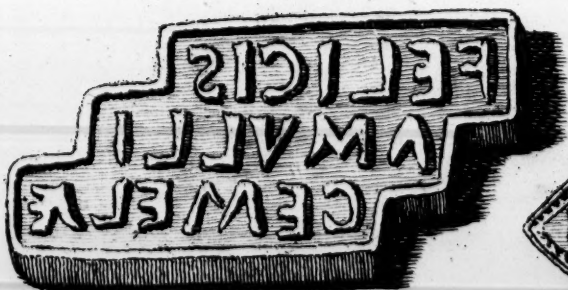
III



IV

V

VI







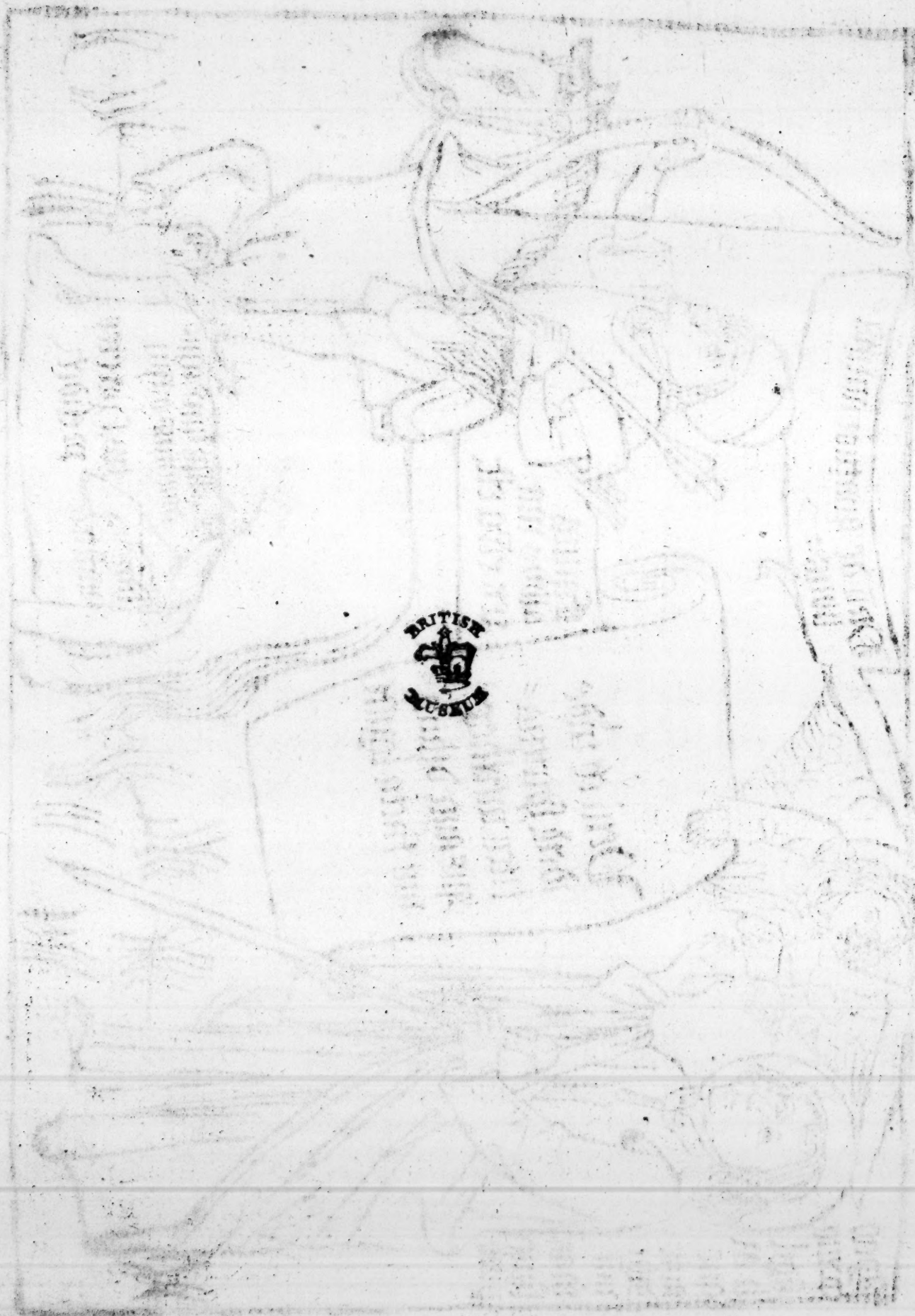
Deū de quatuor alimū
bus: -

fruns
albus ma
ter: rōn ell

Esse huius
dominus e qui
sancti
uolunt
presidet

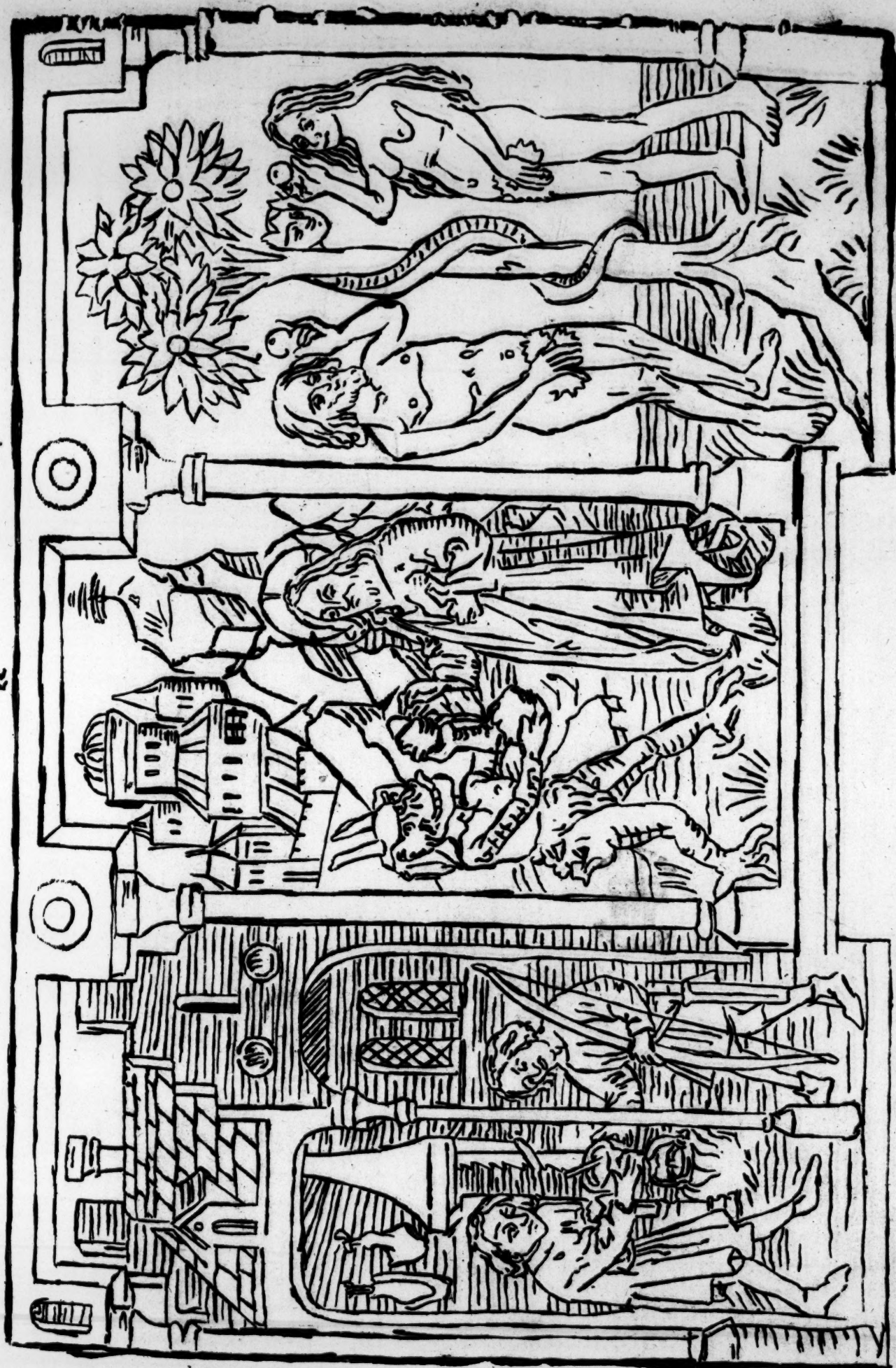
Deū et inde
idit spūria =
lura mūthar
que ante diluū =
lur facta loqui

apud
pau
sag
li an
que
ante
dile
mū
tūm
sunt
pau



69. *Et ob id ipse male
 rationis perit*

70. *Serpens uinctus ad uen-
 tu in libi luctu et mē*





frequently have, by the hand of **A**lexander Van Hacken. He also etched a set of six landscape, including each place, in the style of Watteau. They are simple copies of nature, executed with great judgment. The fourth place in particular, is in my opinion a very beautiful one. He signs his name "Johnes Hackert inv. et fecit." They were published at Amsterdam.

D I C T I O N A R Y

H A B E R T, or H A C K E R T.

Flourished.

Both these names are certainly mistaken for John Sadler, the second being misprint; the latter, mistaken for John H. only, is evidently an I. and an S. joined together, with a cross bar, which may indeed be taken as an H. with the last stroke lengthened into an S. In one instance, reading the pap- timal name John, in the other Hans; both of which bear the same mean- ing in different languages.

E N G R A V E R S.

Flourished.

This artist was a native of Holland. He both etched, and engraved in mezzotinto, a number of landscapes, which, however, have no great merit to recommend them to public notice. I shall only mention the fol- lowing by him: A Dutch landscape, with a kitchen maid, with some French verses underneath, a middling sized engraving, very poorly etched.

N. H A B E R T.

Flourished, 1700.

AN engraver of no great note, who worked chiefly for the booksellers. By him we have several portraits; among others, that of *John Milton*, and *Thomas Parr* the old man.

A L E X A N D E R V A N H A C K E N.

Flourished, 1740.

This artist, who was a designer, as well as an engraver, was a native of Holland. He resided a considerable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; some of which are by no means devoid of merit; among others, the following: *Dr. Pepusch*, from Hudson, and *Laurence Delvaux*, the sculptor, from Isaac Wood.

J O H N H A C K A E R T, or H A K K E R T.

Born, 1635. Died,

This artist is said to have been born at Amsterdam, about the year 1635. His genius lead him to landscape painting; and he greatly excelled in *roman- tic scenes, with rocks, caves, and grottos*. His pictures are very valuable, as well on account of their intrinsic merit, as for the charming figures they frequently

frequently have, by the hand of Vander Velde. He also etched a set of six *landscapes*, middling sized plates, length-ways, in the style of Waterloo. They are simple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He signs his name "Joannes Hackaert inv. et fecit." They were published at Amsterdam.

HADELER, or HAEYLER.

Flourished,

Both these names are certainly meant for John Sadeler, the second being misspelt; the letter, mistaken for an H, only, is evidently an I. and an S. joined together, with a cross bar, which may indeed be taken as an H. with the last stroke lengthened into an S. In one instance, reading the baptismal name John, in the other Hans; both of which bear the same meaning in different languages.

NICHOLAS VAN HAEFTEN, or HAF TEN.

Flourished,

This artist was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous subjects*, which, however, have no great merit to recommend them to public notice. I shall only mention the following by him: *A Dutch burgomaster toying with his kitchen maid*, with some French verses underneath, a middling sized upright plate, very poorly etched.

A. H A E L W E G H.

Flourished,

One of the industrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a stiff, dark style. I shall mention by him,

Jacob Oldenburg, Phil. Doct. a half-length figure, a middling sized upright oval plate, from A. Houbraken.

The duke of Argyle in armour.

The reverend patriot, *Mr. Walker*, governor of Londonderry, &c.

MELCHIOR HAF FNER.

Flourished, 1680.

The name of an engraver of no superior merit, who appears to have worked for the booksellers only. By him, among other things, is a frontispiece representing the inside of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Universalis*, published at Francfort 1685, where the engraver resided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, published by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and those appear to me to be the best in which the flesh is executed with dots only.

JOHN

JOHN CHRISTOPHER HAFFNER.

Flourished,

An obscure engraver, by whom we have a *book of ornaments*, executed in a very coarse indifferent style.

H A F T E N. See HAEFTEN.

COUNT DE HAGEDORN.

Flourished, 1745.

This nobleman was not only a great lover of the arts, but an artist himself; and his works prove him to have been a man of genius and judgment. He resided at Dresden. By him we have a set of *caricatures*; and a set of twenty-four spirited little *landscapes*, from his own designs, slightly etched in the style of Waterloo. He also etched some plates from *Versuch* and other masters. He marked his plates with a monogram, composed of an H. with a D. joined together, and a small v. under the H. in the manner expressed on the plate at the end of the volume.

C. H A G E N S.

Flourished, 1664.

An engraver of Amsterdam, of whom I find no account. His name is affixed to a portrait of *William Davidson*, resident in Holland for Scotland, and commissioner for England and Scotland, drawn by himself, from the life, in the city of Amsterdam.

JOHN JAMES HAID, or HAYD.

Flourished, 1750.

He was an engraver and printseller, established at Augsburg, in Germany. By him we have a considerable number of mezzotintos; some of them by no means devoid of merit. His great work appears to be the portraits of *the illustrious personages of Germany*, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augsburg, A. D. 1741, entitled *Bilder Sal.*

JOHN GODFRID HAID, or HAYD.

Flourished, 1760.

This artist was son to John James Haid, mentioned in the foregoing article. He came into England, and resided in London a considerable time. We have several very respectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and several portraits, from Sir Joshua Reynolds and other masters.

JOHN ELIAS HAID, or HAYD.

Flourished, 1760.

A modern engraver of the same family with the two preceding artists. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

ELIAS HAINZELMAN.

Flourished, 1684.

He was born at Augsburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whose manner of engraving he imitated with great success; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with those of the greatest masters. They possess, however, (his portraits especially) a very considerable share of merit. Among other prints by this master are the following:

The silence, an engraving so called, representing the infant Christ sleeping, and St. John coming towards him, whilst the Virgin holds up her finger to prevent his disturbing him; a middling sized plate, length-ways, from Annibale Carracci. Picart, Michael L'Asne, and Mr. Bartolozzi have also engraved the same subject.

A holy family, in the back-ground some women are represented washing linen; a large upright plate, from Sebastian Bourdon.

A holy family, with St. John presenting a lamb to Christ, a large plate, length-ways, from the same.

A holy family, with St. John, who presents an apple to the infant Christ, the same, from the same.

The portrait of *Leonard Weifs*, a middling sized upright plate.

Several other *portraits*, and a variety of different subjects, from Joseph Verner, Albano, &c.

JOHN HAINZELMAN.

Flourished, 1684.

An engraver of the same family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but stiff style. Among others, is that of *John III. king of Poland*, a small upright plate, marked "J. Hainzelman del. et sculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whose baptismal name begins with an S. were also both of them engravers, and of the same family.

H. A K K E R T. See HACKAERT.

JOHN HALBECK.

Flourished, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a style, that does him but little credit.

credit. I shall only mention the following: A set of *grotesque ornaments*, dated 1618. A large whole-sheet print, containing the *heads of the emperors*, from Julius Cæsar to Ferdinand the Second.

ARENT VAN HALEN.

TOURNAI Flourished,

This artist was a native of Holland, and engraved a variety of *portraits*, and other subjects, in mezzotinto. He sometimes signed his plates with the words *AQUILA SCULPSIT*. *Aquila* in Latin and *Arent* in Dutch, are equivalent, and signify an *eagle*. The name is thus expressed under the portrait of *Jeremiah Dekker*, a small upright plate, from Rembrandt Geretz.

CHARLES HALL.

Born, Died, 1783.

This artist was a native of England, and resided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wished to appear in a more conspicuous branch of the art. His best works are portraits, of which he engraved several very faithful representations, at least, of the originals from which he copied them. He likewise performed a number of plates of *seals, coins, medals, and other antiquities*. It is remarked of him, (with a censure on the engravers, which I hope is not just, in so great a latitude as it is drawn,) that he was what the generality of his profession are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-street, Soho, London. The following are his most esteemed performances, namely, *Thomas Howard, duke of Norfolk*, who gained the victory at Flodden Field. *Henry Fitzallen, earl of Arundel*, from Holbein. *Queen Mary*, *Sir Anthony More* and *Alexander Sterling*, from Marthal. *Catherine marchioness of Pembroke*, from Passie. *Mary Sidney, countess of Pembroke*, from the same. *Sir Francis Wortley*, from Hertocks. *Jack Adams, &c.*

NOEL HALLE.

Born, 1651. Died, 1713.

He was the son of Claude Halle, a sea officer, and native of France. He resided at Paris, was a member of the Royal Academy in that city, and is spoken of as a painter of some eminence. We have several etchings by him, from compositions of his own; among others, *Antiochus cast from his chariot*, and its companion, small plates, length-ways.

A. B. DU HAMEL.

Flourished, 1760.

A modern French engraver, who resided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: *Foliot de Crebillon*, and *Jean Jacques Rousseau*.

R. H A N-

R. HANCOCK.

Flourished,

An engraver in mezzotinto, by whom we have the portrait of *R. Lovel*, author of the *Philosophical Essay*, from J. Wright.

FRANCOIS HANDERLOT.

Flourished,

By this engraver, according to Florent le Comte, we have a print, representing the casting of *St. John* into the caldron of boiling oil, from a picture by Le Brun.

WILLIAM HANIUS.

Flourished,

The name of an obscure engraver affixed to a print executed with the graver only, in a coarse, stiff style, and very badly drawn. It represents a figure praying in a pulpit surrounded by a numerous congregation, and the word *DOMINUS* surrounded with rays of light appears in the clouds above.

MARC ANTONIO HANNAS.

Flourished,

An ancient engraver, mentioned by professor Christ. The prints marked with an M. and an I. with a species of the Italian *A*. in the manner expressed on the plate at the end of the volume, are attributed to him.

A. HANZELET.

Flourished,

This artist, a man of no note, was a native of Lorrain, and flourished about the middle of the last century. Florent le Comte mentions him, among others, as the engraver of certain machines, engines, and mechanical inventions. His works, however, are said to have been very indifferent.

ISAAC HARBECK.

Flourished,

He is mentioned by Florent le Comte as an engraver. But his works are not specified: I am not acquainted with them.

MICHAEL HARDOUIN.

Flourished, 1680.

He was, I believe, a native of France, and resided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans, Profiles, et Elevations de Chateau de Clayny pres de Versailles*; or, *A Book of Plans, Profiles, and Elevations of the Palace of Clayny near Versailles*; in a very large folio, published at Paris by M. Coffin, engraver to the king. These plates are executed chiefly with the graver, in a neat, dry style, without much taste.

BERNARD

BERNARD HAREFELDT, or HAREVELD.

Flourished,

An indifferent engraver, who, according to Basan, flourished in the last century, and resided at Antwerp. We have several prints by him; among others, *the crucifixion of Christ*, a middling sized upright plate, from Rubens.

P. A. HARNSIUS.

Flourished, 1611.

This artist sometimes signs his plates with the word *Harlingensis*; because he was a native of Haerlem; they are etched in a slight, spirited style, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a small upright plate, in which only half of the figures appear. It is from a design of his own, and dated 1611.

FRANCIS HARREWIN.

Flourished, 1710.

By this artist, who possessed no superlative degree of genius, we have a considerable number of etchings, from his own compositions. He was a native of Brussels, and the disciple of Romain de Hooghe; but he never equalled his master. According to Basan, he resided at Brussels, about the beginning of the present century. By him, among others, are the portraits of *Albert, archduke of Austria, kneeling*, and its companion, *Isabella infanta of Spain, kneeling*; with St. Margarita presenting her with a crown of flowers, two large upright plates, from Rubens. He also engraved a set of views, castles, &c. for *Le Roy's Account of the Brabant Family*, published 1699.

J. HARRIS.

Flourished, 1700.

He was, I believe, an Englishman; but, as an artist, is not greatly to be commended. His best prints appear to me to be some *architectural views*, which he executed for the fourth volume of *Vitruvius Britannicum*, published at London, 1739. We have also by him a large two-sheet *map of the world*, from Edmund Halley, dated 1700. A whole-sheet plan of *the encampment of the royal army on Flounslow Heath*, dated 1686, signed J. Harris, in *aetate*, &c.

MOSES HARRIS.

Flourished, 1778.

He engraved a book of *insects*, to which he prefixed his own *portrait*, drawn by himself from the life, a whole length. This artist was a native of England.

M. HARTLEY.

Flourished, 1764.

By this very ingenious young lady, we have a pretty etching of *Jedediah Buxton*, the celebrated arithmetician, from the life, dated 1764.

JOHN HATTIN, or HATTINS.

Flourished,

This obscure engraver was apparently a native of England; by him we have, among other things, *a view of old St. Paul's*, a small plate, length-ways, executed entirely with the graver, in a stiff, bad style, sufficiently neat, but devoid of taste.

JOHN HAUSSARD, or HAUSSART.

Flourished, 1720.

This artist was a native of France, and apparently resided at Paris. By whom he was instructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no small success, the usual style of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great taste. He engraved several plates for the Crozat collection; among which are the following:

Jupiter and Semele, from Julio Romano, a middling sized plate, length-ways.

Moses striking the rock, from Romanelli, a middling sized upright plate.

Christ driving the merchandizers from the temple, half figures, a middling sized plate, length-ways, from Bart. Manfredi.

The four ages, small plates, length-ways, apparently from his own designs.

JOHN HAVER.

Flourished, 1612.

He was a native of Altenbury. By him we have a set of large portraits of the electors of Saxony, on wood, executed in conjunction with Moses Thym. He also engraved several small plates on copper. See his mark on the plate at the end of the volume.

CHARLES DE LA HAYE.

Flourished, 1660.

He was a native of France; but resided a considerable time in Italy. His style of engraving greatly resembles that of Cornelius Bloemart, with whom he was contemporary, and sometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the second strokes are usually crossed squarely upon the first. His prints want harmony; the shadows are marked with hard outlines, and the lights too equally disposed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a considerable share of merit to recommend them.

I shall mention only,

The Virgin and Child appearing to Saint Filippo Neri, a large upright plate.

N I C O L O

NICOLÒ FRANCESCO HAYM.

Flourished, 1719.

He was, says professor Christ, a native of Rome, who resided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Tesoro Britannico*, with his own hand. The cypher which he affixed to his engravings, may be seen on the plate at the end of the volume.

FRANCIS HAYMAN.

Flourished, 1760.

He was a native of England, a man of great genius, and particularly excelled in designing frontispieces and other book plates. His pictures (for he painted also) are not held in very high estimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years since. He etched a few small plates; and among them, one, on which is represented *Falstaff seated upon a drum*.

WILLIAM HAYNSWORTH.

Flourished,

A very indifferent artist, who flourished during the last century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

Geffroy la Grandent de Lusignan, a small upright plate, copied with the graver, in a stiff, dark style, from a print of the same size, by Jerom David, which belonged to a set of heads of heroes and great men.

Richard, lord protector, a large whole-sheet print, &c.

JOHN VANDEN HECKE.

Flourished, 1656.

This artist was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly esteemed. He principally excelled in flowers and fruit; but he painted landscapes also in a very superior style, which he enriched with figures and animals, executed with great taste and propriety. In the latter part of his life he resided at Antwerp, where, I believe, he died. We have etched by him, in a free spirited style, several plates from his own compositions; among others, a set of twelve small prints, length-ways, *of animals*, dated 1656.

LEONARD HECKENAUER.

Flourished, 1680.

This indifferent artist, I believe, was a native of Augsburg in Germany. He resided at Nuremberg, where he engraved several of the plates for Sandrart's *Academy of Painting*, published 1683. I have seen by him also a small upright *holy family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a stiff heavy style.

JAMES WILLIAM HECKENAUER, probably of the same family with the above-mentioned artist, was also an engraver. By him we have a set of prints from the pictures in the Brunswick gallery, published 1710.

A B R A H A M H E C K I N S.

Flourished, 1634.

By this artist, who, probably was a goldsmith, we have a book of *ornaments for goldsmiths and jewellers*, executed with the graver only; and, as far as my judgment goes, in a good style. There are some figures occasionally introduced; but these are by no means correctly executed. He signs his name, *Abraham Heckins invent. et Calator*. They are dated 1634.

R O B E R T H E C Q U E T.

Flourished, 1760.

A native of Abbeville, who resided a considerable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates. He returned to Abbeville, where, probably, he died some few years since. We have by him,

The labours of Hercules, copied on four small plates, from the prints engraved by J. Rouslet, after the pictures of Guido.

Women bathing, a small upright plate, from Nicholas Poussin.

M A R T I N H E E M S K E R C K, See VEEN.

H E I D E N. See HEYDEN.

W. C. H E I M.

Flourished, 1650.

A name affixed to the head of *John Buxtorf*, engraved for Boissard's Collection of Portraits. It is executed entirely with the graver, in a coarse, dark style.

Z A C H E R Y H E I N C E.

Flourished, 1680.

He was, I believe, a native of France; at least he resided there a considerable time. He engraved, conjointly with Bignon, the portraits of the illustrious personages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, surrounded with ornamental borders, in which are introduced many little historical subjects, etched in a free style. The portraits themselves are executed with the graver only, and are sufficiently neat, but stiff and tasteless.

W. C. H E I N S.

Flourished, 1640.

This artist appears to have confined himself chiefly to portraits; and by him we have a sufficient number, executed entirely with the graver, in a stiff, slight,

light style. Among others, he engraved many of the plates for the continuation of *Boissard's Bibliotheca Chalcographica*.

H E I N S.

Flourished, 1730.

This artist, born in Germany, was very probably of the same family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and resided at Norwich. He painted the portraits of many members of the corporation; several of which he scraped in mezzotinto, in a very stiff, tasteless style. He is also said to have etched some few plates. Among others by him, is the portrait of *Thomas Gooch, bishop of Norwich*, a half length figure, represented sitting in a chair, marked, "Heins Pinx. et fecit, 1741."

J. H E I N S.

Born,

Died, 1770.

He was son to the foregoing artist, and born in England. His father placed him, as an apprentice, to a manufacturer in some branch of the Norwich stuffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather scratching; for it was done, without the assistance of aquafortis, with the dry point, in a manner something resembling that of Worlidge, many of whose heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the *views and monuments* for *Mr. Bentham's History of Ely*, to perform which, he learned perspective.

He died of a decline at Chelsea, about the year 1770.

I have seen by him *a cat with kittens*, a small plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were those of *Mr. Grosse's brother and of his wife*. Mr. Grosse obligingly furnished me with the account of this artist and his father.

H E I N Z E L M A N. See HAINZELMAN.

ELIAS CHRISTOPHER HEISS.

Flourished, 1693.

This artist engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy style. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a considerable number of *portraits* by him; also *the salutation of the Virgin, with many angels*, a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maschefinus; and a *crucifixion of Christ* nearly the same size.

A U G U S T I N E H E K E L.

Born,

Died, 1770.

He was born at Augsburg in Germany. His father was a chaser, and brought

brought him up to that business. After working in most of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was esteemed the best workman of his time, especially in those designs which required the representation of the human figure. He was a man of great integrity, sobriety, and industry, and acquired a sufficiency to enable him to retire to Richmond in Surry, where he amused himself with painting landscapes and flowers in water colours, which he occasionally disposed of, though he did not follow painting as a profession. He drew several views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight small plates of that place, and its environs; *A horse* from Wootton; and a *book of flowers*. He also designed *the battle of Culloden*, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, sister to the above-mentioned artist, also engraved many plates for *Kilian's Bible*, which she executed in a neat style. She drew the human figure very correctly.

Mr. Grosse obligingly favoured me with the account of these two artists.

STEPHEN HELLER.

Flourished,

An engraver, mentioned by professor Christ, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obscurity appears in this interpretation.

SEGRES JACQUES VAN HELMONT.

Born, 1683. Died, 1726.

This artist was a native of Antwerp, and the son of Matthew Helmont, from whom he learned the first principles of historical painting. He resided much at Brussels, where he met with great encouragement, after the death of his father, which happened whilst he was yet a youth. He is spoken of as an artist, with the warmest commendations; and his pictures are held in high estimation. His fame would probably have been more extensive, but too much application to business overcame his constitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have several spirited etchings, from his own compositions.

C. H. HEMRICH.

Flourished,

This artist, who was probably a foreigner, resided in London, and flourished apparently about the beginning of the present century. By him we have a set of *butterflies and insects*, from Roessel, neatly executed, but without taste. They were sold by him at No. 19, Martlet Court, Bow-street, Covent-Garden.

MARTIN HEMSKERKE. See VEEN.

ISRAEL

ISRAEL HENRIET.

Born, Died, 1664.

This artist learned the first principles of design from his father, Claude Henriet, who was a painter, established at Nancy, where Israel was born. He went to Rome, in order to improve himself, in company with Dervet, where he became the disciple of Antonio Tempesta, and practised painting. He came at last to Paris, where he established himself, and carried on a very considerable commerce in prints, publishing not only his own engravings, but many of those of Callot, Della Bella, and Israel Silvestre, who all of them worked for him. He imitated the style of Callot (with whom he was united in the bonds of a most perfect friendship), and he succeeded much better in engraving than painting. He died at Paris, A. D. 1664. Israel Silvestre, his nephew, inherited his plates and stock in trade, to a great amount. We have a variety of *views and small subjects* by this master.

H E N S. See HEUSCH.

JEROM VAN HENSBURG.

Flourished, 1662.

He is mentioned by professor Christ, as an engraver, who flourished about the middle of the last century. The prints on copper, marked H. V. H. are attributed to him, supposing the baptismal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inscribe their names in Latin.

H E N S H A W.

Flourished,

A name affixed to a private etching of *Mr. Gray*, a small octavo plate.

A. H E R I S S E T.

Flourished, 1740.

An engraver of no great note. He was a native of France, and resided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Versailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The same may be said of some plates of *fortification*, published 1757. He also engraved from De Troy the younger, and other masters.

G E O R G E H E R M A N.

Flourished,

The name of an engraver, mentioned by Florent le Comte, and by him said to have excelled in the ornamental line, for goldsmiths, jewellers, &c.

J O H N

JOHN BAPTISTA HERREGOUDTS.

Flourished,

He was probably a native of Bruges, in Flanders; at least, his signature seems to countenance this opinion. His etchings are in the slight, massy style of a painter. Among other prints by this artist, is *St. Cecilia surrounded with many angels*, a middling sized upright plate, marked "J. Baptista Herregoudts f. et invent. a Brugge."

A. HERTOCKS.

Flourished, 1660.

An industrious engraver, by whose labours many of the publications of the last century were adorned with sculptures. The partiality of parents to their children cannot perhaps be better proved, than in instances relative to the arts. If a boy be discovered tracing out uncouth forms upon a wall, the father, proud of the display of genius, which he conceives to be evident in the performance of his son, resolves to make an artist of him. The youth is persuaded, and a master is accordingly procured without further consultation. By this hasty determination much useful time is often lost, and a bad artist left to struggle with poverty, who in any other more eligible pursuit, might have procured a comfortable subsistence for himself, and benefited the rest of mankind. But even supposing such a lad to be fond of the pursuit himself, if he mistakes that partiality for a natural genius, all his productions will manifest the laboured formality and stiffness of practice and study, unassisted by taste. To one of these causes it was probably owing, that we meet with the name of Hertocks in the list of the artists. He worked with the graver only, in a neat, stiff style. His portraits are the best part of his works; for where he attempted the naked figure, as in some of his frontispieces, his drawing is below criticism. I shall mention only the following:

Sir Thomas Wortley, knight, prisoner in the Tower of London, in armour, dated 1652, a small half-sheet plate.

Gideon Harvey, a small upright oval print.

A. Brome, dated 1661, a small upright print, in an oval frame.

Sir Edward Nicholas, secretary of state, an oval print, on a small half-sheet.

JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Basan, at Nuremberg, and painted both historical subjects and landscapes. But as an engraver, I believe, he is more generally known. We have by him several etchings from his own compositions, and those of Rotenhamer and other masters. Among the first, is *St. Paul preaching at Athens*, a large plate, length-ways.

J. HEUDELOT.

Flourished, 1760.

A modern French engraver, of no great note. We have several engravings by

by him, from Adrian Van Ostade, and Lingelbach ; also the portrait of *Margarite de Gojen*, wife of John Steen, from a picture painted by Steen himself.

CORNELIUS HEVISSSEN.

Flourished, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flourished between the years 1530 and 1540. His works, it is true, do not manifest a superior genius; but some of them are by no means devoid of merit; and certainly they possess a sufficient share, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, assign it, and it has passed current for a considerable time, I shall consider the works, rather than the name; and leave the mark to distinguish the master, till he shall be discovered by the researches of the curious. In this singular monogram we see two capital letters, a C. and a T. divided by a strange character, which, professor Christ supposes, is designed for a balance, to which however in my opinion it does not bear the least distant resemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this master a set of small upright prints, representing *the virtues and the vices*, single figures, neatly cut, but not with much taste.

Mutius Scaevola thrusting his hand into the fire, a very large upright single figure, dated 1536. In this he has imitated the cross hatching of a pen, with tolerable success.

A woman standing on a serpent, holding the representation of a sun in her right hand, and a sceptre in her left, a middling-sized upright plate, by no means devoid of merit.

GEORGE DANIEL HEUMAN.

Flourished, 1724.

This artist appears to have been a native of Germany, and to have resided at Nuremberg, where he engraved some *architectural views of the churches and other religious buildings*, at Vienna, which were published by John Andrea Peeffel, at Augsburg, 1724. They are executed in a neat, careful manner, but without taste. He has, however, often introduced little figures, which are executed in a very pretty style.

WILLIAM DE HEUSCH, or HENS.

Born, 1638. Died,

He was a native of Utrecht, where he learned the first rudiments of painting; but going to Rome, he became the disciple of John Both. He excelled in landscapes, which he enriched with excellent little figures, employing them as the subject of his landscapes required. We have several etchings, from his own compositions, of *landscapes with figures and animals*, &c.

JACOB DE HEUSCH, or HENS.

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heusch, mentioned in the preceding article, and by him instructed in the art of landscape-painting. He afterwards went to Rome, and imitated the style of Salvator Rosa with great success. His pictures are held in higher estimation than those of his uncle. He died, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landscapes*, from his own compositions.

ABRAHAM DE HEUSCH, or HENS.

Born, 1650. Died, 1711.

This artist was of the same family with the two preceding painters. He was born at Utrecht, and studied under Christian Striep. He excelled in painting plants and insects, which he finished in a wonderful manner. His pictures are very rare, not only on account of the time he bestowed upon the finishing of them, but also, because he did not work so closely in the latter part of his life, having accepted a commission in the army. We have by him several small upright *landscapes*, from his own compositions.

JAQUES VANDER HEYDEN.

Flourished, 1615.

This artist was a native of Franckfort upon the Maine. He is cited by professor Christ, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the designs of Odoardo Fialetti. See the marks attributed to this master on the plate at the end of the volume.

JOHN VANDER HEYDEN.

Born, 1637. Died, 1712.

This admirable artist was born at Gorcum, where he learned the first principles of painting from a very inconsiderable artist. He so much improved upon the instructions he received, by application, and the strength of his own natural genius, that he became one of the most admired masters of the Dutch school. He excelled in painting landscapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the superior knowledge he discovered in the management of the chiaro-scuro, are spoken of with the warmest commendations. He died 1712, aged 75 years. We have by him several etchings of small *landscapes*, &c. from his own compositions.

GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, spirited style. Papillon mentions, by this artist, a *little alphabet ornamented with saints*, which, he says, is well executed, and marked at the bottom *Gonzales Van*

Van Heylen, invent. et fecit, Antwerpia. I have seen by him a frontispiece for a book, on which is represented *a head, surrounded by ornaments, relative to the arts*, marked "G. V. Heylen," and dated 1694.

W. H I B B A R T.

Flourished, 1760.

This artist, it seems, resided chiefly at Bath, and, I believe, painted portraits; at least, his etchings have very much the style of a painter, and resemble those of Worlidge. The following are by him:

A small upright head, under which is written, *Macarius*, from Falman, dated 1689. *Laurence Delvaux*, the sculptor. *Samuel Derrick* of Bath, &c.

H I G M O R E.

Flourished,

This name is affixed to some large portraits in folio, very indifferently executed; among others, to that of *Le Sage*, the author of *Gil Blas*. This engraver was probably a native of France.

H I I S. See Huys.

N I C H O L A S H I L L I A R D.

Born, 1547. Died, 1619.

This extraordinary artist was the son of Nicholas Hilliard, a gentleman residing at Exeter, where the younger Hilliard was born. He was first brought up as a goldsmith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper master to instruct him, he studied assiduously from the works of Holbein; and, in the neatness of his pencilling, is said to have equalled that artist, though not in the other requisites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by sitting several times for her portrait, which he executed greatly to her satisfaction. A picture, in which he represented that princess, seated upon her throne, is spoken of with the warmest commendation by the authors of that day; and Dr. Donne passes this high encomium upon him, in his poem on the storm, in which the earl of Essex was surprised, as he was returning from the Island voyages.

— *A hand or eye,*

By Hilliard drawn, is worth a historye,

By a worse painter made.—

He was in still greater favour with James the First, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for sale, without his licence, by any other person. In the patent he is called *the principal drawer of small portraits, and embosser of medals in gold.* It

was granted him, in respect of his extraordinary skill in drawing, graving, and imprinting. This patent contributed not a little to his emolument; for he engraved himself, and employed Simon Passe and others to engrave for him, the portraits of *the royal family*, on small plates, which were used for counters. He also sold licences to other artists, which brought him a considerable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which parish he resided.

H I N D E.

Flourished,

The name of an obscure engraver, affixed to some few portraits, and, among them, to that of *Robert Earl of Warwick*, baron of Liege.

LAWRENCE DE LA HIRE, or HYRE.

Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both history and landscapes; but as he could not by any means draw the human figure correctly, he succeeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artists of France followed the style of Simon Vouet, he was the only one that thought proper to judge for himself, and establish a taste of his own; which, if not superior to that of Vouet, has at least, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many slight, and sometimes but indifferent etchings, retouched with the graver; those especially are liable to censure, in which the figures are made the principal objects. His landscapes are very prettily touched, in a slight, but free style. I shall mention the following engravings only, from his own compositions:

A repose, where the Virgin and Child are surrounded by many angels. This is executed in a rough, heavy style, resembling that of Michael Dorigny, a middling-sized plate, length-ways.

The conversion of St. Paul, a middling-sized upright plate.

Venus and Adonis, a middling-sized plate, length-ways.

Different sets of *children playing*, in the form of friezes, &c.

Several small *landscapes* of various sizes.

AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1545.

An ancient German master, born at Nuremberg. He was, I presume, a painter; for his etchings, of which we have a sufficient number, appear from their style, to have been the productions of his leisure hours, rather than the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landscapes, in particular, have the touch of a master in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts especially, are very badly drawn. This artist used a very singular monogram,

nogram, to which he usually added the date. It is copied on the plate at the end of the volume. There is a set of engravings, published at Nuremberg, A. D. 1543, marked with an owl, attacked by two small birds, which professor Christ attributes to this artist, because it bears an allusion to his name.

Part of *the slaughter of the innocents*, from a sketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A set of six *landscapes*, middling-sized plates, length-ways, apparently from his own designs, dated 1646.

A *landscape*, into which is introduced a *naked woman*, badly drawn, holding an asp to to her breast: intended, I suppose for Cleopatra. The background is very slight; but the figure is finished with small dots; a middling sized plate, length-ways, the same, dated 1547.

Two small *views*, length-ways, of *sea-ports with shipping*, dated 1549.

NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1550.

To this artist are attributed the small neat engravings, marked with a W. having an I. transversely placed upon it, and surmounted by a cross, in the manner represented on the plate at the end of the volume; but I own, I cannot discover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artist VIET HIRSCHVOGEL; and then we may suppose the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

H I S B E N S. See BEHAM.

H I S P E A N. See PEN.

H O A M - G E.

Flourished, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jesuit missionaries, at the age of about eighteen years. He engraved on wood, and was employed in completing a set of *Chinese characters*; but he died a few years after, in the flower of his age.

W I L L I A M H O A R E.

Flourished,

A modern artist, who resided at Bath, where he painted portraits with success. He also etched a few plates for his amusement; and, among them, the following: *Ralph Allen of Bath*, marked *ad viv. Will. Hoare. Bishop Warburton, &c.*

CORNELIUS HOCGEEST.

Flourished,

He is cited by Florent le Comte, as an engraver of *friezes and ornamental architecture, military exercises, &c.* but his works are not specified by that author.

MELCHISEDECK VAN HOEREN.

Flourished,

This name is only mentioned by Abbé Marolles, and those authors, who immediately follow him. He tells us, that he was one of the ancient German masters; but has not specified either his mark, or a single print engraved by him. If he had given us his authority for the name, it might have led to the discovery of the master, and consequently of his works, which would be of some importance; because many of the engravings by the old masters are confounded with one another, for the want of proper light, by which we might be able to distinguish them. Perhaps he might mean to attribute to this artist those prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a small knife underneath them, in the manner expressed upon the plate at the end of the volume; and which, if there really did exist an artist of this name, may have been executed by him. He engraved on wood, in a dark, rude style. Among other prints executed by him with this mark, is *a view of the city of Frankfort*, dated 1549.

FRANCIS HOFFMAN.

Flourished, 1711.

This engraver, of whom I know but little, resided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Esq.* one of the principal secretaries of state; *the right honourable William Bromley, Esq.* speaker of the house of commons; and *the right honourable Robert Harley, Esq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarse, tasteless style, without the least merit to recommend them. underneath is a printed account of the transactions of the house of commons, for the year 1711. It is signed, "Francis Hoffman, fecit aquâ forte."

HOFFMAN. This name is also affixed, conjointly with that of *Lerch*, to a large print, length-ways, on three plates, exhibiting *a view of the city of Brandenburg*, in Germany, which they engraved and published at Vienna, from a drawing by Nypoort. It is etched in a coarse, heavy style, without effect, something resembling that of Romain de Hooghe. The figures with which it is embellished are very poorly drawn, and as badly executed. I am by no means certain, that both these names belong to the same artist.

GEORGE HOEFNAGLE.

Flourished, 1580.

He was a native of Antwerp, a painter and designer, and seems chiefly to have

have engraved *views and maps for books*. He worked with the graver; but his prints have little more than their scarcity to recommend them. According to Ames, he engraved a *map of Bristol*; and it is well known, that there is a large view of *Nonsuch* by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was also employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other masters.

JAMES HOEFNAGLE.

Flourished, 1592.

This artist is said to have been born at Franckfort. He was the son of George Hoefnagle, mentioned in the preceding article. He is also spoken of as a painter; and he also engraved a set of near fifty plates of *birds, beasts, flowers, insects, &c.* from the drawings of his father. These were executed, A. D. 1592, he being then only 18 years of age. He also engraved several plates from his own compositions, and from those of other masters.

WILLIAM HOGARTH.

Born, 1697. Died, 1764.

This extraordinary artist is supposed to have been born, A. D. 1697, at London, in the parish of St. Bartholomew. He was first placed, as an apprentice, with Mr. Ellis Gamble, a silversmith, residing in Cranbourn-street, Leicester Fields; and his inclination for painting is said to have appeared before he was out of his time. When he became his own master, he attended the Academy in St. Martin's Lane, in order to study the human figure from nature. His employment as an artist, was at this time in a very inferior line. *Arms, shop-bills, and book-plates*, were the productions of his graver. The plates for *Hudibras* first recommended him to the public notice; and on the success of those plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a stolen marriage; and his father-in-law was not easily reconciled; but the reputation Hogarth afterwards acquired, at last effected the matter.

In 1753, he first appeared as an author; and the *Analysis of Beauty* was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed serjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his house in Leicester Square, he being 74 years of age. He was buried at Chiswick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he possessed, of satyrising the vices and follies of the age he lived in, are so generally known, that nothing need be said upon that head, in this place. I shall only add, that the engravings, which he has finished with his own hand, though not so neat or excellent, with respect to the mechanical part of them, as those executed by professed engravers, convey, however, more of the original genius, and fire,

fire, if I may so express myself, of the artist, than can be found in the best copies from his designs; and for this reason I should prefer the prints, engraved by himself, to any of the rest. They are easily distinguished, and of course need no separate list.

J. HOGEN.

Flourished,

The name of an obscure engraver, by whom we have the portrait of *Damianus Agoes*, very neatly executed with the graver; but without taste. It is a small upright plate, marked, *Jo. Hogen fec.*

REMIGIUS HOGENBERGH.

Flourished, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbishop Parker. He worked with the graver only; but the scarcity of his prints is their greatest recommendation. He engraved the portrait of that *prelate*, who is represented as an half figure, seated at a table, with a book open before him, and a bell by the side of it: a small octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the first executed in England. Hogenbergh also engraved the portrait of the *archbishop* a second time.

FRANCIS HOGENBERGH.

Flourished, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was also in England; but the fact is by no means certain. He worked, however, for English employers; and we have by him a portrait of *Mary the First, queen of England*, a half-sheet print, dated 1555.

The maps of *Gaul and Belgium*, for Saxton's maps, in small folio.

The views in *Braun's Civitates Orbis Terrarum*, printed at Cologne, A. D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

The pompous funeral of Frederick II. king of Denmark, engraved A. D. 1592, in conjunction with Simon Novellani, a poor slight etching, on twenty-one large plates, length-ways.

ABRAHAM HOGENBERGH.

Flourished, 1570.

Probably another brother of the two artists last mentioned. He assisted the latter in engraving the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He seems to have worked with the graver alone; and his labours were employed for the booksellers only. I have seen by him several neat frontispieces, in the style of De Brye; but very incorrect, and void of taste. Among others, is that to a *Commentary upon the book of Kings*, in folio, ornamented with figures. His drawing of the naked parts of the human figure is below criticism. This work was published at Colonia, 1635.

NICHOLAS VAN HOI, or HOY.

Flourished, 1660.

A very indifferent Flemish engraver, who in conjunction with Steen, Offenbeck, and other artists, equally indifferent with himself, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Austria. This collection was published at Antwerp, A. D. 1660, in folio, consisting of 243 prints; and it is usually known by the name of *the Gallery of Teniers*.

HANS, or JOHN HOLBEIN, the ELDER.

Flourished, 1500.

This painter was a native of Germany, and a man of some note in his profession. He first resided at Augsborg, where perhaps he was born; but afterwards he removed to Basil in Switzerland, and established himself in that city. The great reputation which his son acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his son learned that art also. The prints marked with an H. only; or an H. and a B. joined to the first upright stroke of the H. are said, the greater part of them, to belong to him. Professor Christ and others have added several other marks, and attributed them to him; but as they are given upon supposition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it seems doubtful, whether this artist did really engrave or not. The prints marked with the H. and the B. either separate or joined together, dated about the year 1515; belong, I should rather think, to Hans Burgkmair, or Johanness Baldung. I speak, however, with diffidence. The collector must judge for himself; but strict examination should take place, before the decision is given.

HANS, or JOHN HOLBEIN, the YOUNGER.

Born, 1498. Died, 1554.

This admirable artist was the son of John Holbein, mentioned in the preceding article: He was born at Basil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he soon surpassed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated studiously. He finished his pictures with surprising delicacy, and succeeded both in historical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated master has so justly acquired, would render any comment upon his productions, in a work like this, unnecessary, even if it were not foreign to the plan of it.

He came over into England, at the persuasion of Erasmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordship in the
most

most friendly manner, and employed to paint himself and family. These pictures recommended the artist to the notice of Henry the Eighth, who took him under his protection, and entertained him in his service, upon very liberal terms. At the death of king Henry, Holbein still continued in favour at court, and was amply rewarded by Edward the Sixth, his successor, whose portrait he also frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artist engraved a vast number of prints on wood, which are easily distinguished, as well by the taste and animation of the design, as the delicacy of the engraving. Papillon, who certainly was a good judge in this instance, particularly with respect to those parts of the prints, which are most difficult to execute, speaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Death's Dance*. Concerning the last print of the set especially, he says (and justly too in my opinion) that it is the chief d'œuvre, or master-piece, of Holbein; and one of the most beautiful and most finished engravings, that ever appeared on wood; though they are all of them finished in a very extraordinary manner. The following are his principal works:

A set of very small prints, length-ways, with some few upright, consisting of ninety, representing *historical subjects*, from the *Old Testament*, executed in a bold, spirited style; the strokes are very delicately formed. The best edition of this work is dated 1539, and was printed by Melchior and Gasper Treschel, at Lyons. There was another edition in 1547, which I have also seen. These verses in praise of Holbein, are at the beginning:

*Cernere vis, Hospes, Simulacra Simillima vivis?
Hoc Opus Holbinæ nobile cerne manûs.*

This work was copied by an artist, whose initials are H. B. See BROSAMER.

A set of very small prints, length-ways, consisting of *historical subjects*, from the *New Testament*.

The *dance macchabre*, commonly known by the name of *Death's dance*, because Death is represented in the engravings, with people of all ranks and descriptions. The number of prints is not always the same. Papillon had a set which consisted of 53; but, I believe, in general, they do not exceed 46. They are small upright prints, encompassed with a double border. The first edition is said to have been printed, A. D. 1530; but there are several others of later date. It was also copied on wood, by an ancient master. The difference, however, between the copy and the original is too evident for a mistake to happen concerning them. Hollar also copied some of them, which he etched in a free slight style; but the spirit of the original is not sufficiently preserved. The pictures, from which these engravings were taken, were painted by this master in the fish-market of the town of Basil.

He also engraved a variety of charming *vignettes*, *ornamental frontispieces*, and other decorations for books, &c. His most usual mark is the two initials of his names, H. H. either separate or joined together. Sometimes he signs his name at length, or in this manner, HANS. HOLB.

S I G I S-

SIGISMOND HOLBEIN.

Flourished, 1500.

According to the generally received account, this artist was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him; also those with an S. and an H. separated by an unknown mark, are thought to have been executed by him. Judging from these prints, he does not appear, by any means, to have been an artist of very superior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

WILLIAM HOLE.

Flourished, 1613.

He was, I believe, a native of England, though, as an artist, no country need wish to claim him. He worked with the graver, in a stiff, laboured style, devoid of all taste. The bookfellers were his best, if not his only friends; and several of the curious translations of the *Poets of Antiquity*, "done into English," are ornamented by his hand. I shall only mention the following prints by him:

The *frontispiece* to Michael Drayton's *Polyolbion*, with the *portrait* of that poet; also a small whole-length portrait of *prince Henry, son to James the First*; this, in my opinion, is his best performance. *John Floris*, Italian master to Anne of Denmark. Several *maps*, and *frontispieces*. Also the *penman's excellence*, by Martin Billingsley, with a portrait of that *writing master*.

ELIAS HOLL.

Flourished, 1638.

This artist, says professor Christ, resided at Nuremberg, about the year 1638, and engraved several plates from C. Reverdus, and others. He marked his plates with an H. surmounted by an F. I am not acquainted with his works.

WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artist was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at first designed for the study of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to shift for himself; and by discovering some genius for the arts, he was placed with Marian, a very able designer and engraver of views. Being himself a man of great ingenuity, he profitted hastily from the instruction of his tutor. An *ecce homo*, with a madona and child, two small plates, are said to be among his earliest productions. They are dated 1625. He principally excelled in drawing geometrical and per-

spective views and plans of buildings, ancient and modern cities and towns; also landscapes, and every kind of natural and artificial curiosities; which he executed with a pen, in a very peculiar style, excellently well adapted to the purpose. He travelled through several of the great cities of Germany; and notwithstanding all his merit, met with so little encouragement, that he found it very difficult to support himself. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the First. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himself on horseback.

The civil wars, which happened soon after in England, ruined his fortune. He was taken prisoner, with some of the royal party, and with difficulty escaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He settled in that city for a time, and published a considerable number of plates; but his patron going to Italy soon after, for the benefit of his health, Hollar fell again into distress, and was obliged to work for the print and booksellers of Antwerp, at very low prices.

At the restoration of Charles II. he returned into England, where, though he had sufficient employment, the prices he received for his engravings were so greatly inadequate to the labour necessarily required, that he could but barely subsist. And the plague, with the succeeding fire of London, putting, for some time, an effectual stop to business, his affairs were so much embarrassed, that he was never afterwards able to improve his fortune. Stent, the printseller, according to Vertue, taking advantage of the poor man's necessity, caused him to draw and engrave the view of Greenwich, on two large plates, for the paltry sum of thirty shillings, which allowing for the difference of the value of money at that time, must have been worth, at least, five times as much. But such it seems, was the unconscionable rapacity of the British dealer, and such the low estate of the distressed artist, whose great ability and useful labours surely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpose, he narrowly escaped being made a prisoner by the Turks, and returning home with difficulty, instead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died; but Vertue says, he found in the register of St. Margaret's, Westminster, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Grosse, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artist, of which Vertue does not give us the least hint. He used to work for the booksellers at the rate of four-pence an hour; and always had an hour glass before him. He was so very scrupulously exact, that, when obliged to attend the calls of nature, or whilst talking, though with the persons for whom he was working, and about their own business, he constantly laid down the glass, to prevent the sand from running. Nevertheless, all his great industry, of which his numerous works bear sufficient testimony, could not procure him a sufficient maintenance; for he was so extremely poor and distressed, that the bailiffs were in his

his lodgings to seize for rent, when he was dying. Sensible of his approaching end, he earnestly besought their forbearance only for an hour or two, saying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he should have no further occasion for it.

As many of the works of this artist are by no means uncommon, it may be needless to inform the reader, that, generally speaking, they are etchings performed almost entirely with the point. They possess great spirit, with astonishing freedom and lightness, especially when we consider how highly he has finished some of them. His views of abbies, churches, ruins, &c. with his shells, muffs, and every species of still life, are admirable; his landscapes frequently have great merit; and his distant views of towns and cities are not only executed in a very accurate, but a very pleasing manner. In drawing the human figure he was most defective; his outlines are stiff and incorrect, and the extremities marked without the least degree of knowledge. In some few instances, he has attempted to execute his plates with the graver only; but here he has failed prodigiously. See a mark, which he sometimes used, composed of a W. an L. an A. reversed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; some of which are very large. It is impossible, within the bounds of this work, to mention all the scarce or much-esteemed prints of this artist. The following perhaps may be sufficient to shew his great abilities:

The queen of Sheba visiting Solomon, a small upright plate from Holbein.

An ecce homo, with many figures, a large plate, length-ways, from Titian, dated 1650.

Seleucus causing the law against adultery to be executed upon his own sons, from Julio Romano, a large plate, length-ways.

A large eucharistical cup, richly adorned with figures, from a drawing of Andrea Mantegna, in the Arundelian collection.

A Roman sacrifice, from Andrea Mantegna, a half-sheet print, dated 1638.

The princess Mary, daughter of Henry the Eighth, from Holbein, a small upright plate.

Robert, earl of Warwick, a whole length in armour.

Henry Howard, earl of Surry, from Holbein.

Ann Dacres, countess of Arundel, after Vorsterman.

Dr. Chambers, from Holbein.

Sir Thomas Chalner, the same.

Sir Anthony Denny, the same.

The Royal Exchange in London, a large plate, length-ways.

A large view of London.

The cathedral at Antwerp, a middling-sized upright plate. The first impressions of this plate are distinguished by a single line of writing underneath the print.

The cathedral church at Strasburg, the same.

Several small plates, representing *muffs*, &c. Fine impressions of these plates are very rare.

Thirty-eight small plates of *shells*, very rare.

A set of *butterflies*, small plates, length-ways.

P. HOLMES.

Flourished, 1696.

A very indifferent engraver, who resided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, published 1696, octavo. He worked with the graver only; but in a style destitute of all taste: the drawing is below criticism.

P. HOLSTEYN.

Flourished, 1602.

This artist was a native of Holland, and probably related to Cornelius Holsteyn, an historical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much taste. Some of his engravings, however, those especially which bear resemblance to the style of Lucas Vorsterman, are by no means devoid of merit. I shall mention the following:

A portrait of *an actress*, a small upright plate from C. Holsteyn.

Jacobus vander Burcbius, a small upright oval print.

A lady seated in a chair, a half figure, with some women entering the room at a distance, a middling-sized upright plate, from A. Correggio.

John Saenredam, the engraver, a small upright oval plate, dated 1602; probably from a drawing of his own.

C. HOLSTEYN was also an engraver. He executed several of the plates for the collection of prints, distinguished by the title of *the Cabinet of Gerard Reynst*, published at Amsterdam about the year 1663.

JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the son of Oliver Hondius, a very ingenious artist of Ghent, in Flanders, where, it is probable, Jodocus was born. He was a man of learning, and studied the mathematics with great success. But the intestine troubles, which happened at Ghent, occasioned his leaving that city; and from thence he came into England, being then about twenty-one years of age. Here he followed a variety of pursuits, which proved however his ingenuity; namely, the making of mathematical instruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had several children. He at last removed to Amsterdam, where he died, A. D. 1611, at the age of 48.

Whilst his mind was employed upon pursuits so different from each other, it is not to be supposed, that he could devote sufficient time to the arts, to produce any fine engravings. Accordingly, those in general which we have by his hand are such, as would do him no great honour, if we consider him abstractedly as an artist only. Some of his portraits, however, are executed in a very neat style, and by no means devoid of merit. According to professor Christ, he often marked his engravings with an H. surmounted by an I. in the manner expressed upon the plate at the end of the volume; and sometimes, in allusion to his name, added a great dog barking, with this inscription, *sub cane vigilante*. *Hond* in German, and

and *Hund* in Flemish, signify a hound, or dog, in English. By him are the following engravings :

The charts and maps for *Sir Francis Drake's Voyages to the Holy Land, &c.*

Several of the maps for *Speed's Collections*, in large folio. These are in general embellished with figures.

A small print of *Thomas Cavendish*, the celebrated navigator.

Sir Francis Drake, a large sheet print. These two portraits are very neatly executed.

Florent le Comte mentions a large perspective view of London, published by Jost Hondius at Amsterdam, A. D. 1620 ; but there must certainly be some mistake in the date or name.

HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artists of this name, and they both used the same mark precisely, which has occasioned much confusion, not only with respect to their works, but with respect to themselves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a considerable time after him, and finished many of his works. For my own part, if I may offer a conjecture upon so doubtful a circumstance, I should suppose, they were both the same person; and if this be not granted, I shall then say, that Henry de Hondt, of whom we are now speaking, was by no means a son, but a brother or near relation, of Jost Hondius. For if it be true, that he was born at Duffeldorf, A. D. 1573, Jost could be only ten years old at the time. It is said that he died, A. D. 1610; but this may be a mistake. Henry Hondius was the disciple of Jerom Wierix; and under him he contracted all that stiffness, which his tutor possessed; but seems not so fluently to have caught his correctness of design, and excellency of execution. Besides the maps and charts, which he is said to have executed, we have by him some large landscapes, length-ways, from G. Mortart; in one of which is represented *St. Paul casting the viper into the fire*; and in another, *Christ with the two disciples going towards Emmaus*, dated 1598.

The judgment of Solomon, a large plate, length-ways, from Carl Van Mander.

The woman taken in adultery, the same, from the same, dated 1597.

The portraits of *the reformers*, published at the Hague 1602.

He also engraved from the old Brughel and other masters.

His mark is composed of a large and a small H. joined together, cypher-ways, in the manner expressed upon the plate at the end of the volume.

HENRY HONDIUS, or DE HONDT.

Flourished, 1620.

This artist, I think, in preference to the former, (admitting two persons of this name really existed at the same time) was the son of Jost Hondius, and born perhaps in England, if so we may reasonably suppose that he was taught the art of engraving by his father; and, after his decease, finished the plates which he had begun. We have also a considerable number of portraits by this artist, executed in a neat, stiff style; among others, a large *head of queen Elizabeth*, engraved at the Hague.

James

James the First, dated 1608 : at which time he also published a set of portraits.

William, prince of Orange, from Alexander Cooper, dated 1641.

Some large *landscapes*, from his own designs, dated 1622.

He also engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other masters; and some from his own drawings. He used the same mark with the last mentioned artist.

WILLIAM HONDIUS, or DE HONDT.

Flourished, 1630.

He was son to the foregoing artist, from whom he learned the art of engraving. He resided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

His own portrait, from Van Dyck, a small upright plate.

Francis Franck, the younger, the same, from the same.

Theodore ab Weerden-Burgio, a large upright plate, without the name of the painter.

Prince Maurice of Austria, a small upright plate, this is an excellent engraving, dated 1623.

H. C. Longius, a large head, in an oval, from J. Mytens.

See his mark, composed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the same family with the preceding artists, born at Rotterdam. He resided some time in England, and was esteemed a painter of great ability. He excelled chiefly in landscapes, animals, huntings, and conversations. His works are generally acknowledged to possess great fire, animation, and expression; but they are frequently incorrect and extravagant. We have several plates etched by him, from his own compositions. They are executed in a loose, spirited manner, but very slight; among others, the following: *A hunted boar*, a middling sized plate, length-ways.

Several *buntings of animals*, being a set of small plates, length-ways, &c.

ROMAIN DE HOOGE.

Flourished, 1680.

This singular artist was a native of Holland. He flourished towards the conclusion of the last century. He was a designer of considerable note; and his compositions were greatly sought after. He also engraved a great number of plates himself; some of which are much esteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but possessed equal judgment to have formed a right choice of nature, and attended a little more attentively to the chiaro-scuro, he would, it may be presumed, have produced performances, equal in merit to those of the first masters in design. But his volatile genius hurried him away into the extravagant; and

he

he bestowed not proper time to correct the drawing of his figures, which are constantly affected, and often disproportionate. And these faults are above all evident, says Bafan, in the allegorical subjects which he composed, relative to the public affairs of his time, to these he frequently gave a trifling satirical turn, that was displeasing to all moderate and discreet persons. This criticism, I suppose, refers to the emblematical prints, engraved and published by him, concerning the abuses of the Roman catholic clergy. With respect to his etchings, no man ever handled the point with more facility than De Hooghe; and his distant figures are usually expressed in an admirable manner. His principal figures and fore-grounds are by no means equally pleasing: they are executed in a harsh, coarse style, and the dark shadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, some of them greatly esteemed:

The entry of Louis XIV. into Dunkirk, a large print, length-ways, on two plates, from Vander Meulen.

Charles II. king of Spain, descending from his carriage to pay homage to the Host, a middling-sized plate, length-ways, from his own composition.

The massacre of the two De Witts, a middling-sized plate length-ways, dated 1672.

A very large *battle*, length-ways, on several plates.

The excesses which the French army committed at Bodegrave and other places, A. D. 1672, a set of small plates, length-ways, the same.

The deluge at Coerverden, a middling-sized plate, length-ways, the same.

An emblematical print, exposing the vices of the monks and other ecclesiastics of the Romish church, a middling-sized plate, length-ways, with the name of Loggan affixed to it in this manner: *William Loggan f. Oxoniae, anno, 1681*; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

Six emblematical subjects, relative to the abuses of the clergy of the Romish church, middling-sized plates, length-ways, dated 1674.

The fair at Arnhem, a large plate, length-ways, &c.

DAVID HOPFER.

Flourished, 1530.

An ancient German master, by whom we have a great variety of spirited etchings, in a style evidently founded upon the works of Philip Adler, whose disciple he probably was. Hollar seems to have been well acquainted with the prints of both these masters; and without doubt drew much assistance from them. Hopfer designed in the stiff, Gothic taste. His figures are by no means well composed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he possessed, and the manner of his execution, are very pleasing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own designs, what might not one have expected at his hands, who, under the manifest disadvantages of having nothing to examine whereby he might improve his taste, produced such extraordinary efforts of his abilities. He usually marked his plates with the initials of his name, D. H. and between the two letters, introduced a species of tree, which Marolles took for a candlestick,

dlestick, and therefore calls him the *Maitre du Candelier*, the master of the candlestick. But professor Christ supposes it to be intended for a hop-plant, in allusion to his name; because *Hopsen* in German signifies the hop-plant. These letters, with the plant, are sometimes represented on a tablet; and once or twice upon an instrument resembling a baker's peal. See this mark copied upon the plate at the end of the volume.

I shall only mention the following engravings by this master.

A holy family, with Elizabeth and St. John, represented in a large saloon, and a small angel appears coming in at the door, a middling-sized upright plate.

Christ curing the blind man, a middling-sized upright plate.

The crucifixion of Christ between the two thieves, a small upright plate.

Another *crucifixion, with St. John and the Virgin represented at the bottom*. The latter has a sword thrust into her breast, alluding to the scriptural phrase expressive of her grief.

An ornamental plate, in the middle of which is represented the Virgin kissing our Saviour, who is in the tomb.

St. Christopher, a small upright plate.

The last judgment, with many figures, a middling-sized plate, length-ways.

Venus naked, with Cupid, playing upon a mandelin, a small upright plate.

A small copy, length-ways, of *a combat of marine monsters*, from Andrea Mantegna.

Several *grotesque figures dancing*, of various sizes.

Several *rural merry makings*, the same.

Several *portraits*, and a variety of other *subjects sacred and profane*.

J E R O M H O P F E R.

Flourished, 1530.

He was brother to the preceding artist, and etched greatly in the same style. His works, however, do not deserve an equal share of praise. He copied many of the engravings of Albert Durer; but not correctly, either with respect to the manner of drawing, or the effect. Yet some of his prints from his own compositions, are by no means destitute of merit. He used the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and also inserted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

St. Hubert, a middling-sized upright plate, from Albert Durer.

St. Jerom, the same, from the same, rather smaller than the original.

St. George standing upon the dragon, a small upright plate, apparently from his own design.

An emblematical print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-sized plate, length-ways, the same.

L A M B E R T H O P F E R.

Flourished, 1530.

He was brother to the two preceding artists, and copied the style of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works display little taste, and much less correctness. We have by him,

A set of small plates, representing *the life and passion of our Saviour*.

The conversion of St. Paul, a middling-sized upright print.

A Triton with a sea-horse, and Cupid upon the back of a dolphin, a small upright plate.

He usually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in some few instances joined together in the manner expressed upon the plate at the end of the volume.

N. H O P F E R.

Flourished, 1525.

This artist, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He also worked with the graver; but even then he gave the strokes a roughness to resemble etching. He drew more correctly than either of the preceding artists; and his works have less of that formality, which is distinguishable in theirs. It must be remembered, that I insert this name upon conjecture only, which I am careful to inform the reader of, though I have not the least doubt in my own mind, of its being well grounded. The following are by him, and apparently from his own designs.

The call of Jeremiah, a small upright plate, dated 1525.

A single figure of *a female saint, with a palm in her hand*.

Several figures sleeping, with the Deity appearing above, a small upright plate, a fine spirited etching. On a stone, at the bottom of this print, are the initials, N. H. with the number XXIII. above them, which, I suppose, was to inform us of his age, in the manner practised by Jerom Wierix and others. Professor Christ attributes this engraving to John Halbeck, who flourished nearly one hundred years after this artist; but I do not see what reference the N. can possibly have to the baptismal name John.

The same initials, viz. N. H. are also found upon some spirited chiaroscuros; the outline for which was boldly engraved on copper, the dark and lighter shadows being expressed by two separate blocks of wood. But these engravings seem to be too modern for our artist to claim any share in the execution of them. However, I refer this matter to the judgment of the connoisseur.

MARY MAGDALEN HORTEMELS.

Flourished, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the present artist of that name, residing at Paris. By her we have some spirited little etchings, retouched with the graver, in a slight, free style, from Lancret and other masters; and several of the plates for Monicart's Treatise on the Pictures, Statues, Vases, &c. in the Palace and Park at Versailles.

FREDERIC HORTEMELS.

Flourished, 1730.

This artist was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his best prints are those in which he equally united the point with the graver. They resemble the style of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his best prints:

The adoration of the wise men, a middling sized plate, length-ways, for the Crozat collection, from Paolo Veronese.

Cain beholding his brother Abel after he has slain him, from Andrea Sacchi, a small plate length-ways, for the same collection.

Christ and the woman of Samaria, the same, for the same collection, from B. Garofalo.

Christ carrying the cross, half figure, from Gorgione, a small plate, length-ways.

WAER VAN HOSSANNEN. See J. WALTHER VAN ASSEN.

ARNOLD HOUBRAKEN.

Flourished, 1700.

This artist was a native of Holland, and a painter; but of no very superior merit. Perhaps he is best known in the literary world, as an author. He published a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemish Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunst; and he received one hundred guilders for every drawing. We have several slight etchings by this artist, from his own compositions; among them are the following:

An emblematical subject, representing three women looking at a child lying in a sort of basket, encircled by a serpent, marked "A. Houbraken, pinx. et fecit."

Vertumnus and Pomona, a small plate, length-ways, dated 1699.

A set of slight etchings, representing *boys with vases*, &c.

JACOB HOUBRAKEN.

Born,

Died, 1780.

This admirable artist was son of Arnold Houbraken, mentioned in the preceding article. By what master he was instructed in the art of engraving, I am not informed. But, apparently, he studied the neatest portraits of Edelinck very attentively, especially that of Le Brun, which is usually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence consisted in the portrait line of engraving. We admire the softness and delicacy of execution, which appear in his works, joined with good drawing, and a fine taste. If his best performances have ever been surpassed, it is in the masterly determination

of the features, which we find in the works of Nanteuil, Edelinck, and Drevet, this gives an animation to the countenance, more easily to be felt than described. From his solicitude to avoid the appearance of an outline, he seems frequently to have neglected the little sharpnesses of light and shadow, which not only appear in nature; but, like the accidental semitones in music, raise a pleasing sensation in the mind, in proportion as the variation is judiciously managed. For want of attention to this essential beauty, many of his celebrated productions have a misty appearance, and do not strike the eye with the force we might expect, when we consider the excellence of the engraving.

We have an attempt by this artist in the historical line; but herein he has by no means so well succeeded: it is,

The sacrifice of Manoah, from Rembrandt, for the collection of prints from the pictures in the Dresden gallery.

The number of portraits which he engraved are very considerable; and as many of them were for English publications, his works are sufficiently known in this kingdom. I shall therefore confine myself to the following:

His own portrait, from J. M. Quinkhard, 1749. This, I think, is one of his neatest prints.

Jacob Van Hoorn, a small upright oval plate.

Albertus Seba, a half figure, a large upright plate.

The greater and best part of the collection of portraits of *illustrious men*, published in London, by I. and P. Knapton. Vertue was also employed in this work.

F. H. VAN HOVE

Flourished, 1670.

He was a native of Holland; but resided chiefly in London. The book-sellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, answered, I suppose, the purpose for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove should have been held in some degree of estimation. His prints are dated from 1648 to 1692; in which last year he executed a plate of *king William on horseback*, prefixed to *the Epitome of War*. His best print, in my opinion, is the portrait of *Jacob Cornelisz*, a middling-sized upright plate, arched at the top, from C. de Visscher, whose style of engraving he has imitated with some small success. We have also a sufficient number of English portraits by him; among those, *Sir Edmundbury Godfrey*, and *Sir Matthew Hale*; he engraved the last portrait twice, and the smallest plate is the most esteemed. Several *frontispieces* and other *ornaments* for books; among which may be reckoned many of the plates for *Quarle's Emblems*, &c.

P. DE LA HOVE: An engraver of this name is said to have flourished, A. D. 1614. I am not acquainted with his works.

H O U L A N G E R. See BOULANGER.

H O U S M A N.

Flourished,

A name affixed to the portrait of *Miss Nancy Parsons*.

H O U S S A R D.

Flourished,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of *Sauveur Francois Morand*.

R I C H A R D H O U S T O N.

Born,

Died, 1775.

The works of this excellent artist are well known. He engraved in mezzotinto, and was with justice reckoned among the greatest masters in that art. He resided in London, where he died, August 4, 1775. We have a considerable number of prints by this artist, particularly portraits, many of which are deservedly held in great esteem. The following fine mezzotintos are by him:

An old woman plucking a fowl, a half-sheet print, from Rembrant.

A man holding a knife, the same, from the same.

A man seated, with a large hat upon his head, the same.

Innocence and avarice, from Mercier, the same.

W I L L I A M H O W A R D.

Flourished, 1665.

Judging from his manner of engraving, which greatly resembles that of Hollar, I conceive this artist to have been a pupil of that master. But, however, though his etchings are evidently imitations of those by Hollar, they are by no means equal to them in merit. We have by his hand a set of small plates, length-ways, representing *sea views with shipping*, dated 1665. When he did not sign his name at length, he substituted a cypher, composed of the initial letters, W. and H. joined together in the manner expressed upon the plate at the end of the volume.

A D R I A N H U B E R T.

Flourished, 1580.

This engraver is mentioned by professor Christ, who tells us, that he published books and prints at Altdorf, about the year 1580; but he has not specified any of his works. See the monogram, attributed to this master, on the plate at the end of the volume.

J O H N V A N H U C H T E N B U R G.

Born, 1646. Died, 1733.

This artist was a native of Haerlem in Holland, where he was first instructed in

in the art of painting. He improved himself under John Wyck, and afterwards went to Italy to study from the great masters, and resided a considerable time at Rome. On his return he visited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are spoken of with the greatest commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and sieges he so fortunately conducted; which pictures he also engraved. They are usually bound up with the historical explanations by M. J. du Mont, and form a large folio volume. They were published at the Hague, A. D. 1725. In the frontispiece we are told, they were *depeintes & gravees en taille douce par le Sr. Jean Huchtenburg*. But I do not consider these as his best works. This artist etched in a slight, spirited style, with great freedom. The figures, horses, and other principal objects in his engravings, are finely executed, and manifest the hand of the master. We have a considerable number of prints by him, from Vander Meulen, which consist of *battles, skirmishes, and armies marching*, of various sizes. They are usually bound up with the rest of Vander Meulen's works. When he did not sign his name at length, he substituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for *sculpsit*. It must be observed, that the H. and the B. are constantly joined together, in the manner expressed upon the plate at the end of the volume.

H U F N A G E L. See HOEFNAGEL.

L U C A S H U G E N S E. See LUCAS JACOBS.

C. H U B E R T Z.

Flourished, 1720.

An engraver of no note, who worked chiefly for the bookfellers. Among others by him, are several plates of *the History of the Bible*, in folio, published at Amsterdam 1720, from the designs of Picart and others.

J. H U L L E T.

Flourished,

A very indifferent engraver, who resided in London, and worked for the bookfellers. We have some portraits by him, namely, *Robert Devereaux, earl of Essex*. Also *Thomas Fairfax*, for *Peck's Life of Oliver Cromwell*. Several of the plates for *Coetlogon's Dictionary of Arts and Sciences*; and for *the Life of Queen Anne*, published in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the same name, probably of the same family with the preceding artist, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of *Fielding's Joseph Andrews*.

E S A I A S

E S A I A S V A N H U L S.

Flourished, 1616.

This artist was a native of Middleburg in Zeeland. According to professor Christ, he resided at Stutgard, where he published several excellent *grotesque engravings* of his own performance, drawn with much taste and accuracy. They are marked E. V. H. or E. V. H. F. the F. standing for fecit, or e. v. h. Florent le Comte writes this name, *Esaias Van Hulsen*. Perhaps it should be *Hulsius*.

H E N R Y H U L S B E R G.

Born,

Died, 1729.

This artist was a native of Amsterdam; but he resided chiefly in London, where he engraved several plates for the booksellers, particularly portraits; but he excelled chiefly in architectural views, and large buildings, which he executed in a neat, but tasteless style, resembling that adopted by Gribben. He died of a paralytic illness, under which he languished two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his support, upon his being rendered incapable of business. We have by him the portrait of *Sir Bulstrode Whitlocke*, *Robert Warren*, A. M. *Joseph Warder*, a physician, &c. *Sir Christopher Wren's designs for St. Paul's cathedral*, a large folio. Also several of the plates for the first volume of the *Vitruvius Britannicus*. A large view of *St. Paul's church at Rome*, &c.

F R E D E R I C H U L S E, or H U L S I U S.

Flourished, 1630.

This artist, according to Le Comte, was the disciple of Theodore de Brye; and he engraved in a manner greatly resembling that of his master. He is said to have been a native of Franckfort; but apparently he resided a considerable time in London, and worked for the booksellers. We have several portraits by his hand; among others, that of *George Carlton*, bishop of *Chichester*, *Nicol ab. Prambesarius*, M. D. &c. also a variety of book ornaments; amongst which may be reckoned, the small quarto *frontispieces with figures*, to *Christopher Lever's History of the Defenders of the Catholic Faith*, published at London, 1627; and the small frontispiece to *Lucan's Pharsalia*, translated by May, dated 1631.

G E O R G E H U M B L E.

Flourished,

This name is cited by Florent le Comte, as belonging to an English engraver of portraits. I suspect he has mistaken the name of a publisher, for that of an engraver. If such an artist really did exist in England, I am not acquainted with his works.

G E O R G E

G E O R G E H U M B E L O T.

Flourished, 1640.

A very indifferent engraver of the last century. He resided, I believe, at Paris, and worked chiefly for the booksellers. His plates were executed with the graver only, in a coarse, stiff, tasteless style, without the least degree of merit to recommend them.

H U Q U I E R.

Flourished, 1760.

This artist, with his son, engraved a great number of plates of various sizes, in a slight, mannered style, from Gillot, Watteau, Boucher, Bouchardon, and other masters. If I mistake not, this artist carried on a very considerable commerce in prints.

H. H U N T.

Flourished, 1683.

This artist was probably an engraver of *natural history*. We have by him, among other things, several plates representing different *views of the clove tree*, &c. slight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683.

G R E G O R Y H U R E T.

Flourished, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own designs. He does not appear to have been a man of great genius. His compositions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarse, heavy style, apparently a distant imitation of the works of Poilly. We have by him a set of prints, representing *the passion of our Saviour*, middling-sized upright plates, from his own composition.

St. Peter preaching to the Christians, who received the Holy Ghost, the same.

A holy family, with St. Catherine and another female saint, a middling-sized plate, length-ways, the same.

Several *frontispieces* for books, &c. He also engraved from Vouet, Champagne, Sebastian Bourdon, and other masters.

P E T E R H U S.

Flourished, 1571.

According to professor Christ, the initials of this engraver's name, P. H. are found upon some fine engravings, published at Antwerp; particularly in a work, entitled, *Monumenta Humanæ Salutis*, by Arius Montanus, dated 1571.

S I M O N

SIMON HUTER.

Flourished, 1560.

This artist, who was apparently a German, engraved very neatly in wood, and frequently from the designs of Jost Ammon of Zurich. He also worked conjointly with Virgil Solis and other ancient engravers, and in a style greatly resembling that of Ammon himself, but hardly equal to him in correctness; neither are the extremities of his figures marked with sufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in those of the most ancient engravers on wood. He seldom, or I believe never, signed his name; but substituted three initial letters, S. H. and F. the last letter standing for *fecit*; and it is constantly represented joined to the H. in the manner expressed on the plate at the end of the volume.

Part of a set of small cuts from *the History of the Bible*, were executed by him conjointly with Virgil Solis and other masters.

Also part of the small prints for a work entitled *Neuwe Biblisch Figuren*, printed at Frankfort, A. D. 1564, from the designs of Jost Ammon, who engraved many of the prints himself.

FRANCIS HUTIN.

Flourished, 1760.

This artist, with CHARLES HUTIN his brother, both natives of France, etched a considerable number of plates in a slight, mannered style; among others,

The seven acts of mercy, small upright plates, from their own compositions.
Apollo and Daphne, a middling-sized upright plate, from De Troy, &c.

C. HUYBERTS.

Flourished, 1696.

By this engraver we have some tolerably correct anatomical subjects, for a work, entitled *Johannis Gaubii Epist. Prob. prima ad Fed. Ruyschium*, M. D. printed at Amsterdam, A. D. 1696.

PETER HUYS, or HYS, or HIIS.

Flourished, 1570.

This artist was a native of Antwerp. He flourished about the year 1570. By him we have some small *scriptural subjects*, to which he usually subscribed the initials of his name, P. H.

F. HYLE.

Flourished,

He was, says Basan, an English engraver. By him we have several *portraits*, after Kneller and other masters.

J. B.

I.

J. B. JACKSON.

Flourished, 1740.

THIS artist was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a short time, because, says that author, "he repaid my favours with ingratitude; for which reason I ceased to employ him." Poverty, it seems, obliged him to quit Paris. He travelled through France to Italy, and resided a considerable time at Venice; where he executed many engravings on wood, in imitation of the sketches of the great masters, and frequently with no small degree of success. Papillon mentions several ornamental letters and vignettes, performed by this artist; but does not inform us of his great work in chiaro-scuro, published at Venice by J. Bapt. Pasquali, A. D. 1745. It is a large folio volume, entitled, *Titiani Vecellii, Pauli Caliaris, Jacobi Robusti, & Jacob de Ponte, opera selectiora, à Joanne Baptista Jackson, Anglo, ligno caelata, & Coloribus adumbrata*. From Venice he returned to England, where he probably died.

Among his single prints is a middling-sized upright engraving, arched at the top, representing *the taking of Christ from the cross*, from Rembrant. It is executed in a spirited manner, and conveys a good idea of that great master's mode of sketching.

ROBERT JACKSON.

Flourished,

He is mentioned by Mr. Thoresby in his *Ducatus Leodensis*, as an engraver. To him are attributed some portraits, several mezzotintos and a wooden cut of *Algernon Sidney*, &c.

J A C O.

Flourished,

This name, which is probably only an abbreviation of a longer, is affixed to a small upright print, representing *Aeneas carrying his father Anchises from the flames of Troy*. It is very poorly executed; and apparently a small copy from the print, engraved by Girard Audran, from Dominichino, of the same subject.

LOUIS JACOB.

Flourished, 1720.

This engraver, according to Basan, was a native of France; but that author has neglected to inform us, whose pupil he was. The works of this artist are neither numerous nor valuable. They are deficient in point of effect; but still more so in the drawing of the naked parts of the human figure: for wherever they occur, they are exceedingly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expression. Among others, the following engravings are by this artist:

The departure of the Israelites from Egypt after Paolo Veronese; a middling-sized plate, length-ways.

The adoration of the shepherds, the same, from the same.

The interview between Rebecca and the servant of Abraham at the well, the same, from the same.

Perseus and Andromeda, a middling-sized upright plate, from the same. All these plates were engraved for the Crozat collection.

LUCAS JACOBS.

Born, 1494. Died, 1533.

This great artist is much more generally known by the name of Lucas of Leyden. He is also distinguished by the appellation Hugense. He was born at Leyden; and from his father, Hugues Jacobs, received his first instructions in the art of painting; but he completed his studies in the school of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correspondence with that artist; and, it is said, that as regularly as Albert Durer published one print, Lucas published another, without the least jealousy on either side, or wish to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a most cordial and affectionate manner.

Lucas gained much money by his profession; and being of a generous turn of mind, he had not the least notion of shutting it up in his chest; on the contrary, he spent it freely, dressed well, and lived in a superior style.

It is said, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Flushing, envious of his great abilities, gave him poison at an entertainment; which, though very slow, was too fatal in its effect, and put an end to his life, after six years languishing under its cruel influence. But such was his love for the arts, that, even in his bed, he would not be idle; and when it was represented to him, that such close attention to work increased the malignity of his disorder, he calmly replied: "I am content it should be so, since by my studies I endeavour to make my sick bed, a bed of honour; for an artist can never die in a more suitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the story of the poison, attribute his death, with no small appearance of truth, to his incessant industry. For he not only applied the whole day, but frequently a great part of the night also, to his studies.

The

The superiority of this artist's genius manifested itself in his infancy ; for his works, from the age of nine to twelve, were so excellent, as to excite the admiration of all contemporary artists. At which time, it is said, he executed a print representing *St. Hubert* for a burgomaster, who was so much pleased with it, that he gave him as many guineas as he was years of age. He painted in oil, in distemper, and upon glass ; and was well skilled in perspective. He is no less famous for his engravings, than for his pictures. In the character of an engraver, of course, I shall only consider him, and offer the few following remarks upon his works.

His style of engraving differed considerably from that of Albert Durer, and seems evidently to have been founded upon the works of Israel van Mecheln. His prints are very neat and clear, but without any powerful effect. The strokes are as fine and delicate upon the objects in the front, as upon those in the distances ; and this want of variety, joined with the feebleness of the masses of shadow, give his engravings, with all their neatness, an unfinished appearance, much unlike the firm, substantial effect, which we find in the works of Albert Durer. He was attentive to the minutiae of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin ; the attitudes well chosen, and frequently graceful and elegant. In these he followed nature simply, without affectation. He gave great character and expression to the heads of his figures ; but, on examination of his works, we find the same heads too often repeated. The hands and feet are rather mannered than correct ; and when he attempted to draw the naked figure, he succeeded but very indifferently. He affected to make the folds of his draperies long and flowing ; but his female figures are frequently so excessively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the design is lost ; and that native simplicity, which is, as it were, the very soul of painting, is destroyed.

He engraved on wood, as well as on copper ; but his works on the former are by no means very numerous. They are, however, very spirited, and manifest the hand of the master ; though not equal, upon the whole, to those of his friend and contemporary, Albert. The prints of this master are very seldom met with complete ; especially fine impressions of them. For though they are, generally speaking, executed with the graver only, yet, from the delicacy of the execution, they soon suffered in the printing.

I shall only mention the few following engravings by this master :

Mahomet sleeping, with a priest murdered by his side, and another figure stealing his sword, a middling-sized upright plate, dated 1508, said to be one of his most early productions.

The conversion of St. Paul, a large plate, length-ways, 1509.

An ecce homo, the same, dated 1510.

The crucifixion, the same, dated 1510.

Abraham sending away Hagar and Ishmael ; a middling-sized plate, length-ways, dated 1510.

The wise men's offering, a large plate length-ways, dated 1513.

Adam and Eve in Paradise, a small plate, length-ways, dated 1515.

Esther before king Abasuerus ; a large plate, length-ways, dated 1518.

A large print length-ways called *the dance of Magdalen*, dated 1519.

His own *portrait*, a small upright plate, dated 1525.

The history of Adam and Eve, a set of six small upright plates, dated 1529.

Lot with his daughters ; a middling-sized plate, length-ways, dated 1530.

The two following are etchings :

David praying, with an angel appearing to him, dated 1520 ; a small upright plate.

A print known by the name of *the portrait of Ulespiegle*, which is the scarcest of all the works of this master. It is in the collection of the king of France ; and said by Marolles, and other masters, to be unique. But Basan informs us, that M. Mariette had also an impression of this plate. It represents a man playing upon the bagpipes, carrying two children in a basket, and a woman, with an infant in her arms. It is nearly seven inches and a half high, by four inches and three quarters wide ; and has been copied the same way several times. One of the copies is by Hondius ; but the best has no name to it. This rare print, which, by the bye, does no honour to the artist, is dated 1520, and was bought for the sum of sixteen louis d'ors.

The following prints are engraved by this master on wood, and are all of them exceedingly scarce.

The kings of Israel, in chiaro-scuro.

The illustrious women of the Old Testament.

Four large tournaments.

He constantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved ; and sometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

F. J A C O B S.

Flourished,

The name of an obscure artist, affixed to the portrait of *Janus Radzivilius*.

J A C O B U S.

Flourished,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Christ*. This set of prints consisted, I believe, of sixteen or eighteen. I have seen only thirteen of them. They are in circles, about seven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably just ; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the cross*, marked M. and *the flagellation*, marked G. may, I think, be considered as two of the best specimens of the artist's abilities. On the last of these we find his name, affixed in this manner : *Opus Jacobi*.

Papillon mentions a large upright engraving by this artist, which, he informs us, belonged to a set of prints, representing the history of Rome by allegorical figures ; the design of which, he informs us, is greatly in the style of a painter ; and adds that it is exceedingly well engraved.

G I O V A N N A

J A C

[45]

J A N

GIOVANNA BATISTA JACOBINI.

Flourished, 1760.

A modern Italian artist, who engraved several of the plates for the Museo Fiorentino, published at Florence, in ten volumes.

H. JACOPSEN.

Flourished, 1620.

The name of this artist is affixed to a set of prints, chiefly portraits, for a work entitled the History of the Netherlands, published about the year 1620.

ANTOINE JACQUART.

Flourished,

This artist, according to Florent le Comte, engraved small vignettes, with figures and grotesque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it should be *De Jacquart*; the second letter will then be accounted for.

R. JAGER.

Flourished,

The name of an obscure artist affixed to a slight indifferent etching representing the *two Fleets of Spain and Holland*, a half-sheet print without date.

BARTHOLOMEW IAMITSER.

Flourished, 1547.

This engraver, professor Christ supposes, was a native of Germany, and resided at Nuremberg. As an artist he is very indifferently spoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is usually added. Another artist, who flourished about the year 1570, used the same letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artist, probably of the same family. The slight etchings and engravings, published at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expressed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER also worked at Nuremberg; and to him professor Christ attributes the prints, marked with a W. and an I. joined together, and sometimes with the same letters separate; but he has not specified the engravings by this artist, nor told us whether they are on wood or copper. I have seen with the first mentioned mark, a large upright print, on wood, of a gentleman standing, having a hat and feather upon his head, and a long sword by his side. On a tablet near his feet are these letters, HR. MANVEL, with some German verses on the top: it is dated 1547. See the mark of this artist, copied on the plate at the end of the volume.

JAMPICOLI. See GIAMPICOLI.

LAURENCE JANSON. See COSTER.

H. J A N-

H. JANSSEN.

Flourished,

This artist, a native of France, was an excellent engraver of ornaments for goldsmiths and jewellers, which he usually enriched with figures and other embellishments, performed in a very neat and delicate style. He often worked from his own designs, and sometimes from H. Tangers, and other masters.

PETER JANSSENS.

Flourished,

A name, mentioned by Florent le Comte, as an engraver of *devotional subjects*, and *images of the Virgin Mary*.

J. ALEXANDER JANSSENS.

Flourished,

This artist was probably related to Victor Honorius Janssens, the historical painter, who was a native of Brussels, and died, 1739. From that artist, at least, Alexander engraved a set of small upright plates, representing *the life of Achilles*, exceedingly spirited compositions, and etched in a neat, free style. The breadths of light and shadow are preserved in a masterly manner.

EGBERT JANSZ.

Flourished, 1660.

The name of an artist, who worked chiefly with the graver, in a style greatly resembling that of Crispin de Passe. We have by him a set of very small prints, length-ways, entitled *icones venantum species varias*, &c. or, *the various ways of hunting*, from Antonio Tempesta, dated 1663.

KAREL DU JARDIN, or JARDYN.

Born, 1640. Died, 1678.

This artist was a native of Amsterdam, and disciple of Nicholas Berchem, or, as others say, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his studies; and succeeded in painting of conversations, landscapes, and animals of all kinds. To avoid the inconveniences to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and disagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely successful in his profession, he was still unhappy in his mind. At last, he went back to Italy, and settled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great master, upwards of fifty masterly etchings, of different sizes; but none of them very large. They are executed in a style, something resembling that of Anthony Waterloo; but more neatly finished, in general,

general, and more determined. They consist of landscapes, enriched with animals and figures. The animals often compose the principal part of the design. They are very free and spirited etchings, full of spirit, and manifest the hand of the master. He frequently signs his name at length; when he does not, he uses the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. DV IARDIN.

CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artist was a native of France. I know not whose disciple he was; but he engraved in a very pleasing style. By him, among other subjects, we have

The Virgin and Child, a middling-sized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Dresden gallery.

The genius of glory and honour, represented by a figure flying in the clouds, surrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the same collection.

ETIENNE JEURAT.

Flourished, 1714.

This artist was a native of France, and flourished soon after the commencement of the present century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, silvery style, and so neatly finished, that all the spirit of the etching is entirely lost. M. Heinenken mentions this artist as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

Jupiter and Europa, dated 1714; a middling-sized plate, length-ways, from S. le Clerc.

The discovery of Achilles, the same, from the same, dated 1713.

Achilles plunged into the Styx, the same, from Vleughels.

EDME JEURAT.

Flourished, 1730.

The plates, engraved by this artist, are superior in merit, though by no means equal in neatness, to those of Etienne or Stephen Jeurat, mentioned in the preceding article. He made considerably more use of the point; and the roughness of the etching, in the landscape and fore-ground, produces an agreeable effect. He certainly understood the human figure, and drew it with tolerable accuracy, but the extremities are sometimes negligently passed over. His prints, however, possess, upon the whole, a considerable share of merit. The following may be reckoned among his most estimable productions.

Moses found in the ark by Pharoah's daughter, a large plate, length-ways, from Paolo Veronese, for the Crozat collection.

The

The interview between Jacob and Rachel, the same, after Mola, for the same collection.

A repose in Egypt, the same.

The triumph of Mordecai; from S. le Clerc, dated 1737.

CHRISTOPHER JEGHER.

Flourished, 1640.

This artist was a native of Germany; but he resided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him so strongly to Rubens, that he employed him to engrave several of his designs, which he was desirous of publishing; and Jegher succeeded so well in the execution of them, that his employer was perfectly satisfied. They are engraved in a free, bold style, with large powerful strokes; and the imitation of the cross hatchings with a pen, is finely expressed. The extremities of the figures are well marked; the heads, though slight, are expressive; and the style of the master he worked from is carefully preserved. After the death of Rubens, Jegher purchased the greater part of these engravings; and republished them upon his own account.

The following are reckoned among his best prints; all of them from Rubens:

Susanna and the two elders, a large print, length-ways.

A repose in Egypt, a large print, length-ways. Some few impressions of this engraving are in chiaro-scuro, printed with an additional block of wood, to add the half tint. These impressions are very rare. The same composition was also engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

The infant Christ, and St. John playing with a lamb, a middling-sized print, length-ways.

Christ tempted by Satan, the same.

The coronation of the Virgin, the same.

Hercules overcoming envy and discord, from the sketch of that subject, painted upon the ceiling at Whitehall.

A conversation between several lovers, who appear in a garden; a very large print, length-ways, on two blocks. Clouet engraved this composition on copper, with some trifling alteration. It was also repeated by Lempereur at Paris.

A drunken Silenus, supported by two satyrs; a middling-sized upright print. Bolswert engraved this composition on copper.

It is to be remarked, that those impressions from which the name of Rubens, as the publisher, is taken away, and that of Jegher substituted in its place, are the second impressions, and of course less valuable than the others. He often affixed his name at full length; when he omitted to do that, he substituted the initials, C. I. under which he sometimes added a small knife, according to the usual custom of the old engravers on wood.

BALTHASAR JENICHEN.

Flourished, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to some slight, little etchings of foliage and ornaments, and small historical subjects in circles

circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the historical subjects performed by Jenichen; who, I suspect, is the same artist with Jenckel, mentioned in the succeeding article, supposing the name to be mis-spelt by professor Christ and others.

BALTHAZER JENCKEL.

Flourished, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little masters. He worked with the graver only, in a style something resembling that of Hans Sebald Beham; but he was greatly inferior to that artist, not only in taste and judgment, but also in the execution of the mechanical part of the engraving. By him we have *the labours of Hercules*, very small plates, length-ways, dated 1568. I shall mention besides, *a battle*, a small plate, length-ways. He usually marked his engraving with the initials of his name, enclosed in a small square line, and added the date.

ANTHONY JENKENS ON.

Flourished, 1560.

Abraham Ortelius mentions this artist with commendation. It appears, that he was a native of England; and that his chief excellence consisted in engraving maps and plans.

THOMAS JENNER.

Flourished, 1650.

He was a printseller, and flourished about the beginning of the last century. At the bottom of the print of William Sommers, engraved by De-leram, we have this inscription: "*William Sommers, king Henryes jester, are to be sold by Thomas Jenner, at the White Bear in Cornewell.*" "Jenner attempted," says the honourable Mr. Walpole, "the art himself with no small success. I have," continues he, "a small print by him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner also etched a view of a large ship, called *the Soverayne of the Seas*. This is, however, but very indifferently executed. It is dated 1653.

MARY MAGDALEN IGONET.

Flourished, 1760.

This lady, according to Basan, was a Genoese by birth, and resided at Paris, when he wrote his Dictionary. By her we have several prints, after Mieris and other masters.

GIROLAMO IMPERIALI.

Flourished, 1640.

This artist was born at Genoa, of a noble family, and being sent to Parma by his parents to study the belles lettres, he was so struck with the works of Correggio and Parmigiano, that he applied himself assiduously to learn the principles

principles of painting, and with great success; but returning to his own country, his domestic affairs requiring too great attention, he had not sufficient leisure to attend to his favourite pursuit. He then learned the art of engraving, or rather etching, from Giulio Benfì; and we have a considerable number of etchings by him, particularly portraits.

P. C. I N G O U F.

Flourished, 1770.

A modern artist, by whom we have several portraits; among the rest, that of Jean Jaques Rousseau, from a model in wax.

J O H N I N G R A M.

Flourished, 1760.

This artist was a native of England. He learned the first principles of engraving in his own country; but he completed his studies at Paris, where he resided in the year 1755. He was a man of very singular character; but possessed of every requisite to make a great artist. His engravings are, in general, small, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other masters; but at the time Basan published his Dictionary of Engravers, he was employed by the Academy of Sciences.

G I A C O M O J O A N S U I N I.

Flourished,

This name is affixed to a slight etching, representing *the presentation of our Saviour in the Temple*. This print has nothing in it to recommend it to particular notice. He signs his name "Jacobus Joansuinus pictor et incisor:" from whence we understand, that he was a painter.

P E T E R D E J O D E, the ELDER.

Born, Died, 1634.

This artist was the son of Gerard de Jode, and born at Antwerp, where his father resided, and apparently carried on a considerable commerce in prints. According to professor Christ, Gerard de Jode engraved also, and marked his prints with the initials G. I. or G. D. I. but that author has not specified any of his works. In the series of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed some excellent engravings on wood, which were printed, as he supposes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his first instructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his studies from the works of the great masters. He engraved several plates in that country from different painters, and returned to Antwerp about the year 1601, where he resided till the time of his death, which happened, A. D. 1634. His works possess a considerable share of merit. He drew the human figure

figure very correctly; and, following his master's example, used the graver only, in the execution of his plates; but in point of taste, and command of that instrument, Goltzius was certainly far superior to his scholar. The engravings of De Jode are usually very neatly executed; but there is a certain stiffness about them, which takes greatly from the beauty they would otherwise possess.

Among the vast variety of prints, engraved by this artist, are the following:

The life of Christ, consisting of twenty-six small upright plates, without any painter's name.

The life and miracles of St. Catherine de Sienna, quarto, middling-sized plates, length-ways, from F. Vanni, dated 1597.

The five senses, middling-sized plates, length-ways, apparently from his own designs.

A holy family, with St. Catherine, a small plate, length-ways, from Titian.

Christ giving the keys to Peter, a middling-sized upright plate, from Rubens. This is engraved in a much bolder style, than was usual with this artist.

The last judgment, a very large upright print on several plates, from John Cousin.

Several *portraits*, and variety of other subjects, from Spranger, Franck, and other masters.

PETER DE JODE, the YOUNGER.

Born, 1606. Died,

This artist was the son of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and surpassed him in taste and the facility of handling the graver; though he can scarcely be said to have equalled him in correctness of drawing, especially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a considerable number of plates for M. Bonefant, and Le Sieur L'Imago. His most capital performances are from Rubens and Van Dyck. Basan says of him, that in several of his engravings he has "equalled the best engravers, and in others he has sunk below himself." It is certain, that his works are not all of them equally meritorious; as indeed whose are, especially if they be as numerous as those of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bolswert, Pontius, and Vorsterman, is, in my opinion, estimating his abilities at much too high a rate.

Among his most esteemed performances, may be reckoned the following:

The meeting of the Virgin Mary and Elizabeth, a large upright plate, from Rubens.

A nativity, a large plate, length-ways, from Jaques Jordaens.

A holy family, with Zacharias, Elizabeth, John, and an angel holding a book, from Titian, the same.

Christ communing with Nicodemus, half figures, a dark, candle-light piece, a middling-sized plate, length-ways, from Gerard Seghers.

An *ecce homo*, a large upright plate, from Diepenbeck.

St. Augustine supported by angels, a large upright plate, arched at the top, from Van Dyck.

St. Martin of Tours expelling the evil spirit from a demoniac, a large upright plate, from Jordaens.

St. Francis kneeling before a crucifix, a small upright plate, from Baroccio.

The three graces, a large upright plate, from Rubens.

Venus rising from the water, a large plate, length-ways, from the same.

Rinaldo and Armida, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the same painter.

Folly and Ignorance, half figures, a middling-sized upright plate, arched at the top, from Jordaens.

An *emblem of death*, represented by an infant sleeping upon the ground, with a skull lying by his side; a small plate, length-ways, from Artemisa Gentilesca. Ganiere also engraved a plate from the same design.

A great variety of excellent portraits, from Van Dyck and other masters, and among them his own.

ARNOLD DE JODE.

Flourished, 1660.

He was the son of Peter de Jode the younger, mentioned in the preceding article; and was probably instructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he resided here in the year 1666, at the time of the great fire of London, as we find from an inscription, affixed to a whole-sheet print, representing *Christ and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode sculp. Londini, tempore incendii maximi*. The picture was then, it seems, in the possession of Sir Peter Lely, to whom the print was dedicated by Richard Thompson a printseller.

The works of Arnold de Jode, considered either with respect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the son of Peter de Jode. His best engravings are portraits; but even these have no very considerable share of merit to recommend them. I shall only add the following prints by this artist:

Mercury educating Love, a middling-sized upright plate, from Correggio, engraved at London, and dated 1667.

A Magdalen, a half figure in a circle, a middling-sized plate, from Van dyck.

The portrait of *cardinal Palavicini*, a small upright plate from Titian.

The portrait of *Sir Peter Lely*, a large upright plate, from a picture painted by Sir Peter himself.

The portrait of *Alexander Brown*, prefixed to his *Ars Pictoria*, in folio, from J. Huysmans.

LAURENCE JOHNSON.

Flourished, 1603.

This artist engraved several heads for a folio volume, entitled, *the General History*

History of the Turks, published 1603. He worked entirely with the graver; but in a style, that does him no sort of credit, as an artist.

C. J O H N S O N.

Flourished,

The name of an artist of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are sufficiently neat. Among others by him, I have seen the portrait of *James the First's queen*.

T. J O H N S O N.

Flourished,

This name is affixed to several mezzotinto prints; among others to the portrait of *William lord Cowper*; and a small upright plate, representing *Adam and Eve*. It has been said, that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute these two prints to him, they being so far below the standard of his usual workmanship. We have also with the same name affixed, the portrait of *lord Anson*; also that of *Bullock the comedian*; and another of *T. Britton the small-coal man*, &c.

A N D R E W J O H N S T O N.

Flourished,

This artist, apparently a native of England, engraved in mezzotinto; but his works, at least such of them as I have seen, do not merit the least commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-sheet print from Gibson. It was published by Philip Overton; but there is no date affixed.

J O L L A T.

Flourished, 1510.

This artist, according to Papillon, was a native of France. He flourished towards the commencement of the sixteenth century, and executed a considerable number of engravings on wood. Among them are the cuts for a small folio book of *Anatomy*, by Carolus Stephæno, M. D. some of which prints are dated from 1530, to 1532. Also the *ornamental borders, figures, &c.* for a missal in octavo, printed at Paris, 1490. They are, says my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artist on the plate at the end of the volume.

I. J O N C K H E E R.

Flourished,

This name is affixed to a set of small plates, length-ways, representing *dogs*
and

and other domestic animals, etched in a slight, spirited style, which indicates the hand of the master. This artist has harmonized the etching with the point of the graver, in a manner something resembling that of Rembrandt.

I. M. DE JONGE, or DE JONG.

Flourished,

This artist was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a set of small *battles*, etched in a slight but spirited style. They are evidently the work of a painter; and from the masterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To these may be added several etchings of *horses*, equal in merit to the battles; these are also small plates, length-ways. When he did not sign his name at length, he substituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX.

Flourished,

An artist of no great reputation. Portraits seem to have constituted the greatest part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of *Valerius Andreas Desjelsius, Jud. &c.* he has affixed his name, "*J. B. Jongelinx*," and added the letters *Ant.* an abbreviation perhaps of the word *Antwerpia*, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE.

Flourished,

A name affixed to the portrait of *Hermanus Langelus*, past. Amstel. Apparently this artist resided at Amsterdam. I have not seen this portrait myself; but if it be a slight painter's etching, I should conclude, that the present J. de Jonghe, and J. M. de Jonge mentioned above, were one and the same person.

J A Q U E S J O R D A E N S.

Born, 1594. Died, 1678.

This justly celebrated artist was born at Antwerp. His first master was Adam Van Ort; but to Rubens he was evidently indebted for his superior knowledge in the art of colouring. The character of this great painter is so generally known, that it is unnecessary to repeat it here. It will be sufficient to observe, that his best works, considered altogether, are esteemed as little inferior to the noble exertions of the pencil of Rubens himself, we have by him several etchings, which, though executed in a very slight and hasty manner, bear nevertheless the evident marks of a masterly hand. They are all from his own compositions, as follow.

The flight into Egypt, a small upright plate, and dated 1652.

Christ driving the merchandizers from the Temple, a middling-sized plate, length-ways.

A descent from the cross, a small upright plate, dated 1652.

Jupiter suckled by the goat Amalthea, a small plate, length-ways.

Jupiter and Io, a middling-sized plate, length-ways, dated 1652.

Mercury cutting off the head of Argus, a small upright plate, dated 1652.

A peasant, who is stopping an ox by the tail, amidst a considerable number of spectators; a small plate, length-ways.

GREGORY JORDAN.

Flourished, 1622.

He was a native of Venice; and, according to his own account, almoner and cosmographer to the Duke of Bavaria. In the year 1622, he published a set of prints, entitled, *Prophetiae seu Vaticinia, XIII. tabellis expressa*, representing the woes, which are to befall the world, at the subversion of the Mahometan superstition, with explanations of the designs. They are small plates, length-ways, very slightly etched: the figures are incorrectly drawn, and without effect.

LUCA JORDANO. See GIORDANO.

ABRAHAM JOSSE.

Flourished,

The works of this artist, according to Florent le Comte, are exceedingly multifarious. They consist of no less than five hundred and ninety-eight prints. The subjects of none of them, however, are specified.

MATHURIN JOUSSE.

Flourished,

This artist, according to Florent le Comte, excelled in the engraving of ornaments for gunsmiths, and other workers in iron, brass, or steel. I do not recollect having seen any of his works.

JAMES JOULLAIN.

Flourished,

By this artist, who probably was a native of France, we have several frontispieces, and other book-plates. They are neatly executed; but in a stiff, tasteless style: his drawing of the human figure especially is exceedingly defective.

FRANCOIS JOULLAIN.

Flourished, 1750.

This artist was not only an engraver, but a printseller of considerable eminence.

eminence. He was a native of France, and resided at Paris, at the time Basan published his Dictionary. His style of engraving bears some slight resemblance to that of Cars; and, if his works cannot be said to equal those of that master, either in correctness, or facility of execution, it must be said, that they are by no means devoid of merit. I shall mention the following only:

Mercury and Herse, a middling-sized upright plate, from Paolo Veronese.

Apollo slaying the satyr Marsyas, a small plate length-ways, from the same painter: both these plates are for the Crozat collection.

The chase of the boar and its companion, middling-sized plates, length-ways, from Desportes.

He also engraved from Watteau, Lancret, Gilliot, and other masters.

J A S P E R I S A C.

Flourished, 1620.

This engraver resided, I believe, at Paris; at least, several ornamental frontispieces, executed by him, were affixed to books, published in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat style, but devoid of all taste, and in every other respect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyseau* and *Stephen Paschasius*, &c.

I S C H E R N I N G.

Flourished,

A name of an obscure engraver, affixed to the portrait of *Gasper Neuman*.

I S H M E S A F F.

Flourished,

Another obscure artist, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

I S R E A L. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See MECHELN.

P E T E R I S S E L B O U R G.

Flourished, 1640.

He was born, according to Basan, at Cologne, about the commencement of the seventeenth century. He worked some time in the Low Countries; and, about the year 1640, was settled at Nuremberg; where he not only executed a great number of engravings, but taught drawing. His works are of various kinds; but the greater part of them were for the bookfellers of that time. He worked chiefly with the graver; but the prints, which I have seen by him, are such as do him no great honour. I shall only mention,

Christ and the twelve apostles, middling-sized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

JOHN DE JULIENNE.

Born, Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, consisting of specimens of every school, with several other rare and curious pieces, which he left behind him at his death. He also etched, for his amusement, several prints from Teniers, Watteau, and other masters.

J. JUNE.

Flourished, 1760.

An English artist of no great eminence, whose labours were chiefly confined to the ornamenting of books. We have, however, some portraits by him; and among others, *James Rely*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

JUNGHANS.

Flourished, 1472.

He was a native of Nuremberg, where, in the year 1472, he published an edition of *the History of Antichrist*, rudely engraved upon blocks of wood. He styles himself at the end of the book, *Briefmaier*, that is, *painter of playing cards*; and these engravings may reasonably be attributed to him. The reader will find a circumstantial account of these ancient engravings on wood, in the Essay on Wood Cuts, at the beginning of this volume.

JOSEPH JUSTER.

Flourished, 1700.

This artist apparently was a native of Venice; at least, he resided there, and engraved a considerable number of book-prints, which were published in that city. His plates are etched and finished with the graver, in a coarse, tasteless style, without any degree of merit to recommend them to the notice of the connoisseur. His best engravings, I believe, are contained in the collection of prints, published by Catharine Patin at Venice, 1691, under the title of *Pitture scelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have also several portraits by this engraver; but they are equally indifferent with the rest of his works.

FRANCESCO JUVANI.

Flourished,

He was, says Basan, an Italian painter, and a disciple of Carlo Maratti. He etched several plates, and, among them, an *adoration of the shepherds*, a middling-sized square plate, from a design of his master's.

FILIPPO JUVARRA.

Flourished, 1720.

This artist was a native of Italy, and an architect of considerable note. We have, designed and etched by him, a set of ornamental shields, which were published at Rome, 1722. They are bold etchings, in a free style, and do him no small credit as an artist. He is entitled *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca*.

J U V

Flourished, 1720.

An English artist of no great eminence, whose labours were chiefly confined to the ornamenting of books. We have, however, some specimens by him, which are not without merit. He is entitled *John Juvarra, Engraver*.

J U N G H A N N

Flourished, 1720.

He was a native of Nuremberg, where, in 1720, he published an edition of the *Handbuch der Kunst*, which is a very useful work. His plates are etched in a bold and free style, and his engravings are very good. He is entitled *Junghann, Kupferstecher*.

J O S E P H J U S T I

Flourished, 1720.

This artist apparently was a native of Venice; at least, he resided there, and engraved a considerable number of book-plates, which were published in 1720. His plates are etched and finished with the greatest care, and his style is very bold and free. He is entitled *Joseph Just, Kupferstecher*.

F R A N C E S C O J U N I

Flourished, 1720.

He was, I believe, an Italian painter, and a disciple of Carlo Maratti. He etched several plates, and among them, an edition of the *Handbuch der Kunst*, which is a very useful work. He is entitled *Francesco Juni, Maler*.

K.

K A B E L. See CABEL.

M A T H I A S K A G E R.

Flourished,

THIS artist is generally believed to have been a native of Germany, and a painter. It appears, however, that he also amused himself with the graver, and worked in a very neat style with that instrument only. His performances are by no means destitute of merit, though in some few instances they appear to be rather stiff and laboured. His mark, according to professor Christ, is composed of an M. and a K, joined to the M. See the plate at the end of the volume. I shall only mention the following engravings by this artist.

St. Francis, surrounded by the monks of his order. Christ and the Virgin Mary are represented appearing to them in the clouds: a middling-sized upright plate, from P. Remigius Bozzulo.

K A L C A R. See CALCAR.

H A N S, or J O H N K A L D U N G.

Flourished, 1515.

This is the name, which the author of the Abecedario gives to an ancient German engraver on wood, whose mark is composed of an H. an S. and a K. joined together, in the manner represented on the plate at the end of the volume. They that attribute this mark to Baldung are evidently mistaken. Professor Christ supposes it to belong to HANS, or JOHN SPRINGINKLEE. "I have found also the same mark," adds that author, "but constantly reversed, upon the wooden cuts, excellently designed, and printed at Lyons, for John Korberger of Nuremberg, by John Clim, in the year 1515; and it may perhaps with justice be attributed to Korberger; but to whomsoever the mark may really belong, it seems to me to be the mark of the designer only; for I have also seen the mark of the engraver, composed of a W. and an R." With all deference to the opinion of M. Christ, there is little doubt to be made, but that the artist, who used this monogram, whether Korberger or Kaldung be his name, engraved himself; and from the sameness of style it appears equally evident, that the monogram, whether made the right way, or reversed, or whether represented upon a tablet, or without it, belongs constantly to one and the same person. I have seen many engravings

by this artist; but none of them sufficiently well executed to warrant the expression of M. Christ, *tres bien dessinées*, "exceedingly well drawn or "designed." The drawing is, in general, very defective; and the design, if referred to the composition, such as by no means deserves a compliment. But the chief merit of these prints consists in the bold, free style of the mechanical part of the execution, and the expression, which in some few instances is discoverable in the countenances of the figures. His best work appears to me to be a set of small upright prints, apparently for a missal or mass book; among which, that wherein the *Virgin* is represented, giving the infant Christ to Elizabeth, is a good specimen of the merit of the artist. The letters W. R. which appear in some few of the prints, may be the mark of another engraver, who assisted him. Instances of two marks on one print, are very common, as the collector may easily see in the works of Jost Ammon, Tobie Stimmer, and other engravers on wood.

ALBERT C. KALLE.

Flourished, 1648.

An engraver of very little note, who resided at Strasbourg. He worked chiefly, if not entirely, for the booksellers, in a stiff, heavy style, with the graver only. I have seen by him the frontispiece to a volume in folio, written by Chemnitz, entitled, *Bellum Sueco-Germanicum*, dated 1648, with the portrait of *Gustavus Adolphus*, king of Sweden. Portraits seem indeed to have been his best works; but these do not deserve commendation.

MARIUS KARTARIUS.

Flourished, 1566.

This artist, though he resided at Rome, was probably a German, and learned the art of engraving in his own country. Certain it is (if those prints attributed to him were really executed by his hand) that he copied several of the engravings of Albert Durer, with some degree of precision; they are executed entirely with the graver; but his principal works are etchings, in a coarse, incorrect style, finished with the graver. Some of them are very large, and, in general, I believe, from his own designs. He never signed his name at length; but a monogram, composed of an A. an M. (or rather a V. and an M.) and a K. in the manner expressed upon the plate at the end of the volume, is attributed to him. I shall notice the following, all marked with this monogram.

Diana and Endymion, a large plate, length-ways.

Christ crowned with thorns, a large upright plate, executed with the graver only.

The descent of Christ into Hell, copied in a rough style from Andrea Mantegna, a large upright plate.

The adoration of the shepherds, in a very neat style, executed with the graver only, a small upright plate.

Christ

Christ praying in the garden, the same, from Albert Durer, marked on a tablet, 1567, ROMÆ.

St. Jerom seated in a chamber, the same, from the famous print of that subject by the same master.

Notwithstanding the authority of professor Christ, and others after him, I think, upon due examination it will be found, that all the above plates were not executed by the same hand; and consequently, that the monogram belongs rather to the publisher than the engraver. I am confirmed the more in this opinion by a middling-sized upright etching from Julio Romano, representing an *holy family*, with *St. Mark*, &c. which, besides the above monogram, has also the initials M. L. and this inscription, *Michaelis Lucensis opera*. It is true, that upon a large print, representing *the death of Meleager*, the same mark may be found; which print was published by Antonio Salamanca, 1543. But it is to be noticed, that the mark is not to be found in the early impressions; and it is well known how frequently, when one publisher purchased the plates of another, he added his own name, without effacing that of the former proprietor.

MARCO KARTARINO of Rome, is mentioned by Florent le Comte, as an engraver of *fountains*, and to have flourished A. D. 1575; but in all probability he was the same artist as the preceding.

GEORGE KELLER.

Flourished, 1610.

This artist was a painter, and resided at Frankfort upon the Maine. His engravings, however, are chiefly confined to book ornaments, and have not, upon the whole, any great merit to recommend them. His prints are slightly etched, and seldom much retouched with the graver. When he attempted the human figure, his drawing appears to have been very incorrect, and his compositions have by no means the appearance of the master in them. Besides frontispieces and other book ornaments, I have seen by him several small plates, length-ways, representing *views of towns*, and *campes with soldiers skirmishing*, &c. which are dated 1605, and apparently are published at Frankfort.

J A Q U E S K E R V E R.

Flourished, 1540.

This artist apparently resided at Frankfort upon the Maine. The engravings on wood, marked with an I. and a K. sometimes joined together, and often separate, executed in a style much resembling that of Hans Schaeuflein, are attributed to him. Of this sort are a set of grotesque figures, with all kind of flag bearers and heroic figures, in the ancient German taste, published at Frankfort 1540. Also the heads and small historical subjects, for a folio volume, entitled, *Catalogus Annorum, &c. ab Homine Condito usque 1540*, published at Bern 1540. Besides the letters I. K. there is frequently added a dagger, with a snail upon the top of it, in the manner expressed on the plate at the end of the volume. It is to be observed, that

Jaques

Jaques Kobel used the same mark; but his engravings bear more resemblance to the large prints of Jost Ammon.

THEODORE VAN KESSEL, or QUESSEL.

Flourished, 1650.

It is highly probable, that this artist was related to the Kessels, who were painters of no small eminence in Holland. His works consist chiefly of etchings; and when he did not attempt to draw the human figure, are by no means devoid of merit, but frequently are very free and spirited.

We have by him a small folio volume of *vases* and *ornamental compartments*, consisting of eight parts, etched from the designs of Sir Adam de Viane, with his portrait at the beginning. They were published at Utrecht by his son, Christopher de Viane; and almost all the plates are marked with the monogram of the inventor, formed by an A. and a V. joined together, and the initials of the engravers names; as, T. V. K. to which the letters *f.* and *fec.* for fecit, are commonly added. These initials are sometimes joined together, in the manner expressed upon the plate at the end of the volume. He etched the portrait of *Charles V. emperor of Germany*, from Titian. Add to these the following, which were his most esteemed works.

An allegorical subject, representing *abundance*, a middling-sized upright plate, from Rubens. The companion, representing *the alliance of the sea and earth*, was engraved by Peter de Jode the younger, from the same master.

Four middling-sized plates, length-ways, from the same painter, representing, I. *The triumph of Galatea*. II. *A Triton embracing a sea nymph*. III. *A nymph in the arms of a sea god*. IV. *A fawn seated near a rock, with two infants and a goat*.

The hunting of the boar, a large plate, length-ways, from the same master.

A set of middling-sized plates, length-ways, representing *battles and attacks of the banditti*, from Peter Snayers, dated 1656.

Several of the plates for the collection of prints entitled *The Gallery of Teniers*, and a variety of other subjects, from Van Dyck, Sebastian Bourdon, &c.

JOHN KETERLAER.

Flourished,

“He engraved,” says Florent le Comte, “a globe with several animals, supported in the air by a figure of Death, whose head appears above with two wings and two trumpets.”

MICHAEL KEYL, or KEIL.

Flourished, 1750.

A modern German engraver, who executed several of the plates for the collection of prints from the gallery of Dresden, and also for the gallery and cabinet of the comte de Bruhl.

A. K H E L.

Flourished,

This artist, apparently a native of Germany, was principally, if not entirely, employed in engraving portraits. He executed his plates with the graver only, in a neat, clear style, by no means destitute of merit. He drew with much precision; but his figures are accompanied with a certain stiffness, which renders his works far less agreeable than they would otherwise be. I shall only mention the following portraits by this artist: *Jacob Eldel*, in an oval border, a small upright plate, with some German verses at the bottom, marked "And. Khel, sculp." from Gretner; *Bathol. Hiatis*, a small upright plate, &c.

E B E R H A R D K I E S E R.

Flourished, 1630.

This artist was a native of Germany, and resided at Frankfort upon the Maine, where he engraved the greater part of a set of prints, entitled, *The-saurus Philo-Politicus, hoc est, Emblemata, five Moralia-Politica*; consisting of views of cities and towns in Germany, Spain, Italy, and several other parts of Europe, slightly etched, with emblematical figures in the fore-ground. They are divided into seven parts; and all together form a very thick volume in small folio. They were published by Kiefer at Francfort, from A. D. 1625, to A. D. 1630. Kiefer often substituted the initials of his name, E. K. to his engravings, instead of writing it at full length. There are also some portraits by this artist; among others, that of *John, prince of Austria*, on horseback, with a battle represented at a distance; a middling-sized upright plate.

L U C A S K I L I A N.

Flourished, 1610.

This remarkable artist was a native of Augsburg in Germany. He flourished at the beginning of the seventeenth century. In what school he learned the art of engraving is uncertain; but judging from his style of engraving, which bears no small resemblance, in many particulars, to that of Henry Goltzius, and of John Muller his disciple, one would naturally conclude, that he was greatly indebted to one or both of those artists. It appears, however, that he went to Italy, in order to complete his studies, where he engraved several plates from the pictures of the great Italian masters. Few artists have manifested a greater command of the graver than Kilian, whether we consider the facility, with which the strokes are turned upon each other, or the firmness with which they are executed, and one cannot help admiring it, though it evidently strikes us, that by paying too close attention to this part of the art, he neglected the correctness of his outlines, and fatigued the lights with unnecessary work; by which means he broke the masses, and often totally destroyed the effect of his prints. The naked parts of the human figure are seldom well expressed; the extremities especially,

especially, are, in general, very heavy, and sometimes incorrect. Upon the works of this master, however, it appears, that Balechou, so famous for his skill in handling of the graver, formed his taste. Among the most esteemed prints by Kilian, may be reckoned the few following. His works complete are exceedingly numerous.

The adoration of the shepherds, a middling-sized plate, length-ways, from the younger Palma.

The same subject, a large upright plate, after Spranger.

The same subject, a middling-sized upright plate, from Rottenhamer.

The same subject, a large upright plate, from J. Heintz.

A holy family, a large upright plate, from Cornelius de Harlem.

The miracle of the loaves and fishes, a large upright plate from Tintoret.

Christ praying in the garden, a small upright plate, arched at the top, from Frederic Sustis.

A dead Christ upon the lap of the Virgin, from Michael Angelo Buonaroti, a small upright plate.

The entombing of Christ, without the painter's name, a middling-sized upright plate, dated 1600.

A nymph seated upon the knees of a satyr, a small upright plate from J. Heintz.

The rape of Proserpine, a large plate, length-ways, from the same.

Also a great number of portraits, many of which are much esteemed. I shall mention only that of *Albert Durer*, a half-length figure, from a picture of that master, and executed in his style of engraving, dated 1608; that of *the emperor Christian the Second*, dated 1615; and that of *Franciscus Pisanus, scriptor Genuensis*, in an oval surrounded by an ornamental border, and supported by two figures, from Lucianus Borzon, a middling-sized plate length-ways.

He also engraved after F. Vanni, P. Candide, Mathias Kager, and several other masters, and some few plates apparently from his own designs.

He often neglected to sign his name at length, and substituted the initials in this manner, L. K. F. or L. K. A. F. or fec. The F. as usual, standing for *fecit*, and the A. for *Augusta*, part of the ancient Latin name *Augusta Vindelicorum*, for the city now called *Augsburg*, the place of his nativity.

W O L F G A N G K I L I A N.

Flourished, 1620.

This artist was brother to Lucas Kilian, mentioned in the preceding article, and a native also of Augsburg. He imitated, in some degree, the style of his brother; but never equalled him in the skilful management of the graver. His prints indeed are neater; but this advantage is greatly overbalanced by the stiffness and formality, which constantly appear in them. He engraved but few historical subjects; for the most considerable, as well as the best part of his works, consists principally of portraits. I shall specify the following prints only by this artist:

The resurrection of Christ, a small upright plate, arched at the top, from F. Bafan.

The

The four Evangelists, four small upright oval plates, probably from his own designs.

Part of the plates representing *the Saints of the order of St. Benedict*, published in a small quarto volume, under the title, *Imagines Sanctorum Ord. S. Benedicti*, &c. 1625.

Part of the architectural views, and other engravings, for *the History of the Convent of S. Vdalric*, at Augsburg, chiefly from the designs of Matthias Kager: the rest of the plates were engraved by Daniel Manaster.

A set of neat heads for a small folio volume, entitled *Genealogia Sereniss. Boiarie Ducum, et Quorundam Genuinæ Effigies*, 1605.

Portraits of the *emperors and archdukes of the house of Austria*, &c. from 1229 to 1623, on twenty-seven folio plates, with their lives and eulogiums, published 1629, at Augsburg.

He also engraved several *frontispieces*, and other ornamental plates for books.

He frequently signed the initials of his names only, as W. K. F. or W. K. fec. or W. G. K. or W. K. A. the F. standing for *fecit*, and the A. for *Augusta*, as mentioned in the preceding article; and in some few instances the W. with the K. joined together, as expressed on the plate at the end of the volume.

BARTHOLOMEW KILIAN.

Flourished, 1680.

This artist was of the same family, and probably a near relation of the Kilians, mentioned in the two former articles. He was chiefly, if not entirely, employed in engraving portraits, which he executed with great success. He worked in a manner totally different from the foregoing artists. His plates are, in general, very neatly finished, and entirely with the graver. In order to make a striking distinction between the flesh and the draperies of his figures, he frequently finished the former with dots only; and many of them, executed in this manner, have a very pleasing effect. But at other times he expressed the dark shadows with strokes, and only blended the dots upon the lights. We have a prodigious number of very excellent portraits by his hand. I shall only specify the following.

A set of *portraits*, represented in an emblematical manner, from J. Schreyer.

The portrait of *Augustus II. Abbas Einsidlensis*, a large upright plate, dated 1686.

PHILIP KILIAN.

Flourished, 1680.

He was brother to Bartholomew Kilian, mentioned in the foregoing article, and imitated his style of engraving, confining himself also chiefly to portraits; but he never equalled him in taste or excellency of engraving. However, many of the plates of Philip Kilian possess no small portion of merit.

WOLFGANG PHILIP KILIAN.

Flourished, 1720.

Another engraver of the same family with those mentioned in the preceding articles; but of very inferior merit. He chiefly confined himself to portraits; and we have a great number executed by his hand. He frequently finished the faces with dots only; but in a very feeble style. They are chiefly for books; and perhaps the price he received for his labours would not admit of any more pains being taken about them. It is possible therefore, that what he lost in honour, he might make up in profit, reasoning to himself in a manner somewhat similar to that of Falstaff, upon a different occasion, "What is honour?" &c. He engraved the portrait of *Christian Ernest, margrave of Brandenburg*, a small upright oval, with several verses underneath it in the German language, dated 1694; also many of the heads for a work in folio, entitled, *Vitæ et Effigies Procancellariorum Academiae Altorfinæ*, published at Nuremberg 1721; and for another work in folio, entitled, *Icones Consiliariorum di illustri Republicâ Noribergensi*, published both at Nuremberg and at Altdorff, 1733.

PHILIP ANDREA KILIAN.

Flourished, 1750.

This artist was also of the same family with the five preceding engravers, and a native of Augsburg. He excelled principally in historical engraving, and adopted a very singular manner of execution. He worked chiefly with the graver, and his strokes are never very powerful; but almost continually interlined with a slender stroke, crossed with a second, and sometimes a third stroke, exceedingly lozenge upon the first. The strokes, which form the shadows in the flesh, he also interlined with long slender dots. The effect has something peculiar in it; but, from the continued sameness, loses much of its beauty, and is by no means striking. He certainly understood the human figure, and drew tolerably well, but in a mannered, heavy style; and the heads of his figures, in general, want expression. His engravings, however, manifest great skill, and are well worth the notice of the curious collector. The following are by him:

Mary Magdalen washing the feet of Christ, a large plate, length-ways, from Nicolaus Grassi.

Christ praying in the garden, a large upright plate, to which he signs his name, "Philip Andreas Kilian," and adds "del. et sculp." As no painter's name appears, it is probably from a design of his own.

The adoration of the wise men, a large plate, length-ways, from Paolo Veronese.

The woman taken in adultery, the same, from Tintoretto.

The two last engravings, with others, were executed by this artist for the collection of prints, engraved from the pictures in the Dresden gallery.

A holy family, a middling-sized upright plate, from Carlo Lotti, from the cabinet of the Count de Bruhl.

GEORGE CHRISTOPHER KILIAN, another engraver, of the same family, was

was living at Augsburg, A. D. 1771, when M. Heineken published his *Idée Generale d'une Collection complete d'Estampes*.

C. KILLENSTEYN, or KITTENSTEYN.

Flourished,

A very indifferent engraver, and apparently a native of Holland. We have by him several small prints, length-ways, taken from *the History of Joseph and Potipher*. They are sufficiently neat, but destitute of every other requisite to recommend them. Also a small plate, length-ways, representing a gentleman and a lady conversing in a garden, from T. Hals. This print is executed entirely with single strokes.

DANIEL KING.

Flourished, 1650.

He was a native of England, and probably learned the art of engraving, or rather etching, from Hollar, or some of his disciples. He usually worked from his own designs, which apparently were little more than hasty sketches, and not always so correct as they should be. His etchings of course are very slight; yet it cannot be said, that they are entirely destitute of merit, especially those which he executed for Dugdale's *Monasticon*, St. Paul's, &c. How well Dugdale was satisfied with these engravings, I cannot say; but that author appears to have been much offended with King, when, writing to Wood the Antiquary, he calls him *a most ignorant, silly knave*. But this reflection may perhaps be rather levelled at his works as an author, than as an engraver; for certainly many worse artists than King, were contemporary with him. He published *the Vale Royal of Cheshire*, illustrated with cuts, engraved from his own drawings. We have also many views of *churches, castles*, and a variety of other subjects, etched by him.

GEORGE KING.

Flourished, 1740.

This was an engraver of no note, whose labours in general were confined to the ornamenting of books; and his engravings are chiefly copies from other prints. We have some portraits by him, but executed in a style, which did him no sort of honour. Among others are the following: *Lady Falconberg*, falsely so named, copied from Simons's medal of Mrs. Mary Claypole, sister to lady Falconberg; *Mrs. Thomas*, and *Richard Gwinnet*. To the last he signs his name *G. King*, and adds *ab originali sculp.* By which I suppose, he means to inform us, that he drew it from the life. But his best works are some *emblematical prints*, represented in small circles with ornamental borders.

JOHN KING.

Flourished,

By this artist we have some plates for the art of *Defence*, &c.

P E T E R K I N T S.

Flourished,

An obscure engraver on wood, but by no means destitute of merit. His engravings are imitations of slight sketches with a pen, from a painter, whose monogram is composed of an A. and an S. joined together. I have seen by this artist, among other subjects, *the meeting of the Virgin Mary and Elizabeth*. The heads of the figures are very well executed, and the extremities marked with great judgment. Sometimes he signs the initials P. K. only to his prints.

W I L L I A M K I P.

Flourished, 1603.

He was apparently a native of England, and engraved some *triumphal arches*, which are dated 1603.

J O H N K I P.

Born, Died, 1722.

This artist was a native of Amsterdam, and came over into England, some little time before the revolution. He was a man of no great abilities. His chief works are bird's-eye views of *palaces, and noblemen's seats*, in this kingdom, chiefly engraved from the drawings of Leonard Knyff; and some *architectural plates*; among which may be reckoned, as his best, a large view of *Greenwich hospital*, and two views, viz. *the outside and inside of the Danish church*, built by Cibber; large plates, length-ways. There is a plate of *birds*, from Barlow, by him, and some few portraits; particularly that of *Marcellus Malpighius*, in folio. He was nearly 70 years of age when he died, A. D. 1722, at his house in Long-Ditch, Westminster, and left a daughter, who had been instructed in the art of painting.

E D W A R D K I R K A L L.

Flourished, 1720.

Was the son of a Locksmith, born at Sheffield in Yorkshire, where, it seems, he learned the first rudiments of drawing. In order to improve himself he came to London, and for some time supported himself by engraving arms, stamp ornaments, and book prints. In 1725 he executed the plates for the new edition of *Inigo Jones's Stonehenge*. He afterwards became a student at the Academy for drawing the human figure, and discovered a new method of producing prints in chiaro-scuro, by a mixture of etching and mezzotinto, assisted by blocks of wood. The outlines are boldly etched; the dark shadows are supplied by mezzotinto upon the same plate; and the middle tint is added by the wooden block; and there is reason to believe, that, in the hands of an able artist, something of consequence might be produced in this manner. But the abilities of Kirkall were by no means equal to the task. We have by him, several *views of shipping* of various sizes, from Baston and other masters, in mezzotinto; also a set of ten *sea-pieces*, large plates, length-ways, from Vandeveldt, which are usually printed with blue ink,

ink, and have a very singular effect, by no means agreeable to my eye; *the cartoons* from Raphael in mezzotinto; some *landscapes*, and also several *portraits*, executed not only with the point and graver, but also in mezzotinto; and a considerable number of prints in chiaro-scuro: of these I shall only mention the following, which I consider as his best: *A holy family*, where Joseph is leaning on a go-cart, from Raphael; a middling-sized plate, length-ways, London, 1724. *The adoration of the shepherds*, a large print, length-ways, from Perin del Vaga. *St Jerom seated, looking at a crucifix*, a large upright print.

MICHAEL KIRMER. See under JENICHEN.

GEORGE KITCHEN.

Flourished, 1750.

A modern English artist, who, if I mistake not, was chiefly employed in engraving *maps and book ornaments*. We have however, several portraits by him; among others, *James Foster*, D. D. *John Gill*, D. D. after Highmore, an octavo plate. Also the heads of *Mustapha* and *Mahomet*, Turks belonging to George the First.

KITTENSTEYN. See KILLENSTEYN.

JOSEPH SEBASTIAN KLAUBER.

Flourished,

This artist, with JOHN SEBASTIAN KLAUBER, are mentioned by M. Heinenken as natives of Germany, and engravers; but he has not specified any of their works. The latter always adds the word, *Catholicus* to his name.

JOHN JAMES KLEINSCHMIDT.

Flourished,

He was a native of Germany, and resided at Augsburg, where he engraved the frontispiece, and several of the other plates, for a large folio volume, entitled, *Representatio Belli ob Successionem in Regno Hispanico*, which was published in that city. They are very indifferently executed, in a manner bearing some slight resemblance to that of Girard Audran. The drawing of the human figure, where it occurs, is exceedingly defective. He also engraved some plates of *men on horseback*, from G. P. Rugendas, as indifferently as those mentioned above. He often omitted to sign his name at full length, and substituted the initials in this manner, I. I. K. sculp.

HANS, or JOHN KLIM.

Flourished, 1600.

He was a native of Germany, and an engraver on wood. To him are attributed the prints marked with a monogram, composed of an H. and a K. joined

joined together, which were published at Wittemburg, 1590 and 1603. See this mark copied on the plate at the end of the volume. The same mark was used by an engraver on wood, much more ancient than Klim.

J. C. K L U P F F E L.

Flourished,

A very indifferent engraver, apparently a native of Germany, by whom we have several of *the cries of Rome*, copied in miniature from the engravings of Villamena. They are neater than the originals, but very stiff and poorly drawn.

G E O R G E K N A P T O N.

Flourished, 1760.

This artist resided in London, where, conjointly with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton, which were chiefly landscapes, after Guercino; and are copied very faithfully, in a manner which does great credit to the artist. He was also concerned in the publication of *the heads of illustrious persons*, engraved by Houbraken, Vertue, &c. and in several other valuable works.

G. W. K N O R R.

Flourished, 1626.

This engraver was a native of Germany, and resided apparently either at Altdorff or Nuremberg. His principal works were portraits and book plates, which he executed in a very indifferent manner. Part of the heads for a work in folio, entitled, *Icones Bibliopolarum et Typographorum*, published at Altdorff and Nuremberg, are by him.

J A Q U E S K O B E L.

Flourished, 1520.

Kobel was a man of letters, says professor Christ, and secretary at Openheim in Germany. He was well skilled in the mathematics, and in every other branch of the arts. To him are attributed, and with great reason, the engravings on wood, for a work entitled, *Mapen des heyligen Romischen Reichs*, they consist entirely of single figures of soldiers holding banners, with the arms of all the cities and provinces of the German empire. They are cut in a very spirited manner; and were apparently published by Jaques Kobel, whose name appears at the end of the preface. The initials I. K. are affixed to almost every one of these prints. There are also, according to professor Christ, several other works written by Kobel, and published 1531, which are ornamented with figures engraved on wood, precisely in the same style with those of *Armorial* above mentioned; which circumstance greatly strengthens the supposition of both being executed by his own hand.

K O B

[71]

K R A

K O B E R G E R. See under KALDUNG.

K O C K. See Cock and COECK.

D. K O E D Y C K.

Flourished,

This artist was a native of Holland, and engraved in mezzotinto, after Metz and other masters. I shall only notice the portrait of *M. Meesscher*.

A N D R E K O H L

Flourished, 1620.

This artist, according to professor Christ, was a native of Nuremberg in Germany. He usually marked his engravings with the initials of his names A. K. I have seen, with this mark, an ornamental frontispiece to a small folio book of *Architecture*, on copper, in imitation of a wooden cut, resembling a drawing with a pen, and executed in a very free, masterly style, dated 1609.

K O L B E N S C H L A G. See COLBENSCHLAG.

K O N I N C K. See CONINCK.

W I L L I A M K O N I N G.

Flourished,

He was a printseller at Amsterdam, but sometimes amused himself with the point and the graver. His productions, wretched as they are, might perhaps answer his purpose; and had not his vanity prompted him to affix his name as the engraver, he might have escaped that censure to which he is now obnoxious. We have by him a set of sixteen prints, representing *the building, use and destruction of a ship*, middling-sized plates, length-ways.

K O O R N H E R T. See CUERNHERT.

K R A F F T.

Flourished, 1735.

A very indifferent engraver, by whom we have several portraits and book-plates, etched in a slight, tasteless style. I shall only mention the portrait of *Joannis Wiggers*, dated 1735.

J O H N U L R I C K R A U S, or K R A U S S E N.

Flourished, 1710.

This ingenious artist was a native of Germany, and resided at Augsborg. He imitated the style of Le Clerc, and even copied the Life of Christ by that

that artist. His engravings are exceedingly multifarious, and consist chiefly of subjects from the Old and New Testament. He worked most commonly from his own designs, and usually introduced a great multitude of small figures into his compositions. But they are incorrectly drawn; and the attitudes are seldom graceful or well chosen. His back-grounds he generally enriched with great buildings, and a variety of architectural ornaments; and by a judicious disposition of the light and shadow, often produced a pleasing effect. He sometimes omitted to sign his name at length, and used a monogram, composed of an I. a V. and a K. See the plate at the end of the volume.

I shall mention by this artist,

The life of Christ, in folio, consisting of thirty plates, containing two compositions on each plate, printed and published at Augsburg, 1705.

The history of the Old and New Testament, in quarto, containing four small subjects on each plate, and apparently designed to be bound in octavo, so as to have two subjects only on a leaf. The number of leaves would then amount to one hundred and eighty-eight; and they are so numbered.

Devices for the royal tapestries, representing the four seasons of the year. The four elements, and a variety of ornaments.

JEANNE SIBILLE KUSEL, the daughter of Melchior Kusel, and wife of Kraus, also engraved several small plates of *landscapes*, &c. which she marked with the initials of her name in this manner, I. S. K.

CHARLES FREDERIC KRIEGER.

Flourished,

This indifferent engraver, was a native of Germany, and he worked only for the booksellers. Some of the heads for a book published at Nuremberg, containing the portrait of *men famous for their learning*, under the title of *Icones Virorum omnium Ordinum, Eruditione*, &c. are by him.

LOUIS KRUG.

Flourished, 1516.

One of the ancient German masters. He was a goldsmith and a painter at Nuremberg, and sometimes amused himself with the graver; though his productions are by no means numerous. He seems to have formed his taste upon the works of Lucas Jacobs of Leyden. Considering the early time in which he lived, he drew the human figure tolerably well; but great stiffness appears in his draperies; and the attitudes of his figures are seldom well chosen. It is the antiquity of his prints, that stamps the greatest value upon them. He never signed his name at length, but used a very singular mark upon a tablet, namely, an L. and a K. with a small pot or jug between them; and sometimes he added the date 1516. See this mark copied on the plate at the end of the volume. The following engravings are by him, all from his own designs.

The nativity, a small upright plate, dated 1516.

The

The adoration of the Magi, the same, and dated the same.

The Virgin seated under a tree, giving the breast to the infant Christ, a small plate nearly square.

An ecce homo, a small upright plate.

The same subject, still smaller.

St. John the Divine writing, with the Virgin appearing to him in the clouds; below the Devil is represented, emptying his ink-horn; a small upright plate.

Two naked women holding a scull with an hour glass upon it, a small upright plate.

Anaked woman seated with her back towards the spectator, a city and mountain in the distance; a middling-sized upright plate.

ANDRE LOUIS KRUGER.

Flourished, 1760.

A modern German engraver, who resided at Potsdam. He engraved several of the plates for the Dresden Gallery, &c.

K U L E N B A C H. See CULENBACH.

MATTHEW KUSEL, or KYSEL.

Flourished, 1680.

He was, I believe, a native of Augsburgh in Germany. He was a designer, if not a painter, and also engraved. He worked chiefly, if not entirely with the graver; and his best prints possess a very considerable share of merit. I shall only mention, *the Virgin and Child*, a middling-sized upright plate, apparently from his own design; and the portrait of *Johannes Michael Dilherrus, Theol. Philos. &c.* from J. Ulricus Mayr; a large head in an octagon border, very finely finished.

MELCHIOR KUSSEL, or KYSEL.

Flourished, 1690.

This artist was brother to Mathew Kussel, mentioned in the preceding article. He resided at Augsburg, where he engraved a prodigious number of plates. But his greatest work is *the Iconographia* of William Baur, in folio, consisting of 146 prints of various sizes, containing *the life, passion, and miracles of Christ*; also prospects of the *sea-ports*, views of *the palaces and gardens*, &c. which are worthy of observation in Italy. This work was published at Augsburg, A. D. 1682. There is something very agreeable in the manner of this artist's engraving, especially when he confined himself to subjects in which the figures are small; for he drew very incorrectly, and in proportion as the figures increase in size, this defect appears more striking. They are seldom well proportioned, the limbs especially are heavy and badly marked. Baur was fond of ornamenting the back-grounds of his compositions, with superb buildings, and variety of architectural ornaments, which Kussel has executed with much spirit; also the rocks and mountainous

distances have great merit; but the trees want freedom and lightness, neither is the foliage of them well determined. In all these compositions we have a prodigious multitude of figures introduced; but they are not managed with much art. The lights are diffused, and the eye is fatigued; this fault, however, certainly originated with the designer. I have also seen, engraved by Kuffel,

The *scenes and decorations* for the opera of Paris and Helen, probably from his own designs.

The *history of Ulysses*, from Theodore Van Tulden, smaller than the originals, and dated 1705, with some *antique statues*, executed entirely with the graver.

FRANCIS KYTE.

Flourished, 1730.

He was an engraver in mezzotinto; but by no means a first-rate artist. Being convicted of a misdemeanour in uttering a counterfeit bank note, in January 1725, he was sentenced to stand in the pillory. From the time of his suffering this disgrace, he dropped his real name, and substituted that of *Milvius*, which is Latin for the bird called a *kite*. There are two portraits of Mr. Gay the poet, from Aikman, to one of which his real name is affixed; to the other, the assumed one. He sometimes painted for Faber; in the year 1743, he scraped the portrait of the Rev. Mr. George Whitefield, from a picture of his own; we have also by him, the portraits of Dryden, Wycherley, Prior, Pope, &c.

L.

A. VANDER LAAN.

Flourished,

HE etched a set of *views* and *landscapes*, drawn in Germany and in Italy by J. Glauber.

L A B A C C O. See ABACCO.

JOHN LADMIRAL.

Flourished, 1620.

He was, says Basan, a very skilful engraver in colours. He flourished in the present century, and resided in Holland, where he executed several *anatomical plates*, for the celebrated Ruifch, &c.

PETER VAN LAER, called BAMBOCCIO.

Born, 1613. Died, 1673.

The name of Bamboccio was given to this celebrated painter, on account of the deformity of his person, for which nature made him ample amends in the gift of a most excellent and fertile genius. He was born at Laeren, near Narden in Holland. He resided at Rome sixteen years, where he pursued his studies with great diligence. He excelled in painting conversations, landscapes, cattle, and other subjects, taken from the lower kind of nature. With respect to his excellency as a painter, it is too well known to need any repetition here; and the great prices his pictures bear sufficiently evidence the esteem they are held in. He was drowned, as some say, by accidentally falling into a dyke, near the city of Haerlem; whilst others affirm, that he threw himself in, on purpose to shorten his life, made miserable by a severe asthmatic disorder, being then 60 years of age. We have etched by him, in a slight, but free and masterly style, two sets of *animals* and *rural subjects*; one consisting of eight, the other of six small plates, lengthways. To some he signs his name "P. D. Laer, fec."

LEWIS LAGUERRE.

Flourished, 1720.

This artist was an historical painter, and resided a considerable time at London. We have etched by him a print, in which *Midas* is represented as sitting in judgment between *Apollo* and *Pan*.

JOHN LAGUERRE.

Born, Died, 1748.

He was the son of Lewis Laguerre, mentioned in the former article. He received instructions in the art of painting from his father; and might have succeeded, if he had applied his mind to study; but being of an unsettled disposition, he had recourse to the stage, where he met with some applause. He was also employed by the managers of Covent Garden theatre to paint the scenes, and other decorations, which he performed with no small degree of success. However, by extravagance or misfortune, he appears to have out-run his income; and he died in indigent circumstances, in the month of March 1748. We have etched by him a print, representing *Falstaff*, *Pistol*, and *Doll Tearsheet*, with other theatrical characters, alluding to a quarrel between the players and the patentees. And a set of prints from the farce of *Hob in the Well*, which sold exceedingly well. They are, however, very indifferently executed.

S. V. LAINISWEERDE, or LANSWERDE.

Flourished, 1645.

This artist confined himself chiefly to the engraving of portraits; and some of his works possess a considerable degree of merit. They are executed in a style, bearing some slight resemblance to that of Suyderhoef; but not equal to the works of that skilful engraver. I shall mention only the following: *Melinard Sebotan*, *Theol. Doct.* a small upright oval plate, from J. V. Quyen. He sometimes signs his name in this manner, *S. V. Lanisweerde sculpsit ultrasecti*; and usually adds the date.

GERARD LAIRESSÉ.

Born, 1640. Died, 1711.

This artist was born at Liege in Holland, A. D. 1640; and from his father Reinier Lairessé he received the first principles of painting; but he improved himself in the art of design from the prints and drawings of Pietro Testa, Nicolo Poussin, Barolet, and other masters. His pictures are spoken of with great commendation; but we shall consider him in this place as an engraver only. He etched a vast multitude of prints from his own designs, which demonstrate, at once, the fertility of his genius, and his judgment in composing. His etchings possess great freedom. They are, generally speaking, executed in a slight painter's style. The lights are broad and powerful; and the eye of the spectator is directed at once to the principal figures of the composition. But his outlines are not always correct, nor the extremities of his figures drawn with that precision, which we find in the works of Pietro Testa. There is great dignity and grandeur in many of his compositions, divested of that heaviness and inelegance, which too often appear in the works of the Dutch artists. The larger part of his designs were engraved by himself; the rest were afterwards completed by Pool, Berge, Glauber, and other masters. His works, as Basan justly observes,
are

are highly esteemed by the connoisseurs, and exceedingly useful to all young artists. As they are by no means uncommon, it will be needless to specify any of them. I shall only add, that the cyphers, which he often used, when he did not sign his name at length, are copied upon the plate at the end of the volume. Sometimes he used the initials G. L. without being joined together in a cypher, which, however, is his most common method.

JOHN LALBRACK.

Flourished,

I cannot clearly discover the meaning of Florent le Comte, with respect to this artist, and several others of the same class whom he mentions as famous for engraving of writing; whether he speaks of their engraving of letters only, or the ornamental parts, with which the writings of that age was usually adorned. I rather suspect the latter, because he has ranked John Sadeler, David Hopfer, and Jerom Wierix among them. This artist engraved a plate after Philip Limosin, a writing-master.

GEORGE LALLEMAND.

Flourished, 1620.

This artist, a native of France, according to Abbé Marolles, was born at Nancy. He was a painter; but of no great excellence. Papillon, speaking from the information of his father, tells us, that he resided at Paris, where he expended such considerable sums of money in constructing the presses, and other machines for printing engravings on wood in chiaro-scuro, as totally ruined him. He had made a great number of drawings to be engraved in that style; many of which he executed with his own hands; and when one sees how indifferently they were done, his want of success is not surprising. He was afterwards assisted by Louis Buisinck, an excellent engraver on wood; and by him we have many very spirited prints, from the designs of Lallemant.

According to Papillon, there are also some etchings by Lallemant; but I do not recollect, that I have ever seen any of them.

L A M B.

Flourished,

He engraved several portraits in mezzotinto; among others, that of *John James Scheuchzer*.

GEORGE LAMBERT.

Flourished,

If I mistake not, this artist was a landscape painter. We have, however, coarsely etched by him, a middling-sized, upright *landscape with ruins*, and *three small figures*, dedicated to Mr. James Robinson of Wandsworth; it is but indifferently executed: the figures especially are very incorrect.

P. S.

P. S. L A M B O R N.

Flourished, 1760.

He engraved some of the plates for Mr. Boydell's collection; also several portraits; among others, *Oliver Cromwell* from Cooper, *Samuel Johnson ad vivam* and *trusty Dick Pendrell*, &c.

J. L A M S V E L T.

Flourished,

He was probably a native of Holland; at least, he resided at Amsterdam, where he engraved *the siege of Tournay, by the duke of Marlborough and prince Eugene*. Judging from the style of the engraving, one would conclude, that he was a disciple of Romain de Hooghe, whose manner he has affected to imitate. I have seen also by him, a head of *Oliver Cromwell*, in an oval.

L U D O V I S L A N A.

Flourished, 1622.

This name is affixed to a small upright plate, representing *St. Sebastian*, etched in a slight, but masterly style, from his own composition, and dated 1622.

F E R D I N A N D L A N D E R E R.

Flourished,

This artist resided at Vienna, and engraved several plates after Schmidt, in a style something resembling that of Rembrant.

A H A S U E R E D E L A N F E L D.

Flourished,

An old engraver on wood, to whom the small prints, marked with a singular monogram, composed of an A. a V. an E. or a U. and an L. are attributed. See this monogram copied on the plate at the end of the volume. The monogram of Londerfel has by some authors been also given to this master; but probably without foundation. See LONDERSEL.

P E T E R L A N D R Y.

Flourished, 1665.

A French engraver, who was much employed for the booksellers. We have a variety of *portraits* and *frontispieces* by him, executed entirely with the graver, in a stiff, heavy style; also some prints after Testelin and other masters. Among his best portraits, may be reckoned the following: *Eustachius de la Salle*, a middling-sized upright oval plate, from C. le Febere, dated 1661. *Ant. Godeau, an ecclesiastic*, from Ardisson; and *Francois Lescuyer, Conf. Reg.* &c.

J O H N

JOHN LANFRANC.

Born, 1581. Died, 1647.

This great artist was born at Parma. He was first the disciple of Agostino Carracci; but after the death of this master he went to Rome, to study under Annibale Carracci the brother of Agostino. The superiority of his genius soon discovered itself; and he was employed in several very great undertakings. He chiefly excelled in grand compositions, and painted large figures with surprising success. He never attained to that correctness, which is constantly discovered in the works of the Carraccii; and it is remarked, that he attended less to this particular, after the death of his master Annibale, than while he was living. The honour of knighthood was conferred upon him by Pope Urban VIII. as a reward for the satisfaction he had given to that pontiff, by a picture, which he painted by his command, for the church of St. Peter, representing that saint attempting to walk upon the water to meet our Saviour. He died 1647, aged 66. We have several etchings by his hand; but they are very slight, hasty productions. They manifest, however, the hand of the master: and are as follows:

The triumph of a Roman emperor, a large plate, length-ways, from a composition of his own.

An emperor haranguing his soldiers, the same.

Part of the plates from the pictures in the Vatican, by Raphael, commonly known by the name of *Raphael's Bible*. The rest were executed by Sisto Badalocchio. Lanfranc seldom signed his name at length; but substituted the initials thus: G. L. F. or thus: *Giovanni L. F.* for *Giovanni Lanfranco fecit*.

MAURITIUS LANG.

Flourished, 1670.

This artist was a native of Germany. He resided at Vienna, and was chiefly, if not entirely, employed by the booksellers. He worked with the graver only; but in a very stiff and tasteless style. *Portraits* constitute the chief and best part of his works. Several of those in *Priorato's History of the emperor Leopold*, are by him. He also engraved a variety of frontispieces, and other book-plates, which, however, are not worthy of any particular specification.

T. LANGLEY.

Flourished,

By him we have some plates of antiquities, very poorly executed. He was apparently a native of England; and several of his engravings were published at London.

JOHN LANGLOIS.

Flourished, 1680.

This artist was a native of France. He resided a considerable time at Rome,

Rome, and was a member of the French Academy in that city. He also engraved a number of plates at Vienna, and figures from the antique statues in an anatomical style, &c. The following are by him:

Christ healing the man sick of the palsy, a large plate, length-ways, from Bon de Boullogne.

St. Luke painting the Virgin and Child, a small upright plate, from Raphael.

The martyrdom of St. Stephen, a large upright plate, from Pietro de Cortona.

The martyrdom of St. Paul, a large plate, length-ways, from Bon de Boullogne.

Also several portraits; and amongst them, that of Mr. *John Law*, a half-sheet print.

FRANCOIS LANGOT.

Flourished,

This artist was a native of France, born at Melun. We have a considerable number of engravings by him, chiefly copies from the prints of other masters, which often bear a great resemblance to the originals. They are from Cornelius Bloemart, Rubens, Huret, &c.

M. F. LANGREMUS.

Flourished, 1649.

An obscure artist of no note, who engraved *portraits*, *frontispieces*, and other *ornaments* for books, &c. in a very indifferent style.

NICHOLAS LANIER.

Flourished,

He was, says Basan, in the service of Charles the First, in the quality of a musician; and, having a great love for the fine arts, made a considerable collection of drawings, which he caused to be engraved; and etched several of them himself.

LANSWERDE. See LAINESWERDE.

N. LAP I.

Flourished, 1760.

He was a native of Italy, and engraved several of the plates for the *Museo Fiorentino*, published at Florence.

ANTOINETTE LARCHER.

Flourished, 1725.

This ingenious lady was a native of France. We have several engravings by her hand. I shall only mention a small upright plate, representing

Judith

Judith standing upon the head of Holofernes, from Raphael, etched in a slight style, and finished with the graver. Her name is signed *Toinette Lar-cher*.

N. DE LARMESSIN.

Flourished, 1660.

This artist was certainly a native of France. He worked entirely with the graver, and seems chiefly to have confined himself to portraits; some of which he has executed in a very pleasing style. I shall mention only the following: *Maximilian Henry, archbishop of Cologne*, in folio; also *Balthasar Moretus, Paul Manutius, Laurentius Coster*, and *John Guttenberg*, for a History of Printing; the last is engraved with single strokes, without any hatching, in the manner usually adopted by Claude Mellan. See the monogram, which he often used, composed of an N. a D. and an L. on the plate at the end of the volume. He sometimes signed the initials N. L. only, or N. L. F. the F. as usual, standing for *fecit*.

NICOLAS DE LARMESSIN.

Flourished, 1730.

This artist was a native of France, and probably of the same family with N. de Larmessin, mentioned in the preceding article. He was an engraver of some note, and frequently united the point with the graver in the execution of his works. His figures, those especially which are performed with the graver only, are cold and silvery; his outlines are often incorrect, and the extremities of his figures very indifferently marked. His prints, in general, may be considered as the production rather of labour than of taste or genius. I shall mention the following engravings only:

The vision of Ezekiel, a middling-sized upright plate, from Raphael.

A holy family, the same, from the same painter.

The Virgin holding the infant Jesus, a small upright plate, the same.

St. John the Evangelist, a middling-sized upright plate, the same. These four prints, with several others by him, are in the collection commonly known by the name of the *Crozat Cabinet*.

The portrait of *Louis XV. king of France*, both on horseback and on foot, middling-sized upright plates, from John Baptist Vanloo.

The portrait of the queen of France, a whole length, the same from the same.

A set of small upright prints for *the Fables of La Fontaine*, from Lancret, Boucher, and other masters.

He engraved also from Watteau, Pierre, Le Moine, &c.

MICHAEL LASNE.

Born, 1595. Died, 1667.

This artist was born at Caen in Normandy; but he resided chiefly at Paris, where he died in 1667, aged 72. He was a man of ability, and worked

entirely with the graver, which he handled with much facility ; and affected a bold, open style, greatly resembling that of Villamena ; but a dryness and want of taste are frequently to be discovered in his works ; and his outlines of the naked parts of the human figure, the extremities especially, are often incorrect and heavy. When he did not sign his name at length, he substituted a monogram, composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume. The following prints may be reckoned among his most esteemed performances.

The visitation of the Virgin, a middling-sized upright plate ; from Lodovico Carracci.

The Silence, so called because it represents the infant, Christ sleeping, and the Virgin holding up her finger to St. John, who is approaching the infant, from Annibale Carracci, a middling-sized plate, length-ways. This has been engraved by several other masters, and lately by Mr. Bartolozzi.

A holy family, from Rubens, a small upright plate.

A dead Christ, extended upon a stone, and Mary Magdalen seated by him ; a large plate, length-ways, said to be engraved from a design of his own : it is dedicated to Louis XIII.

Christ in glory, with St. Peter and St. Paul, a middling-sized upright plate, from Paolo Veronese.

St. Francis d'Assise receiving the infant Christ from the Virgin Mary, a middling-sized upright plate from Rubens. This is executed in a very neat style, and much unlike the usual engravings of this artist.

The same subject, in which Francis de Paul is introduced instead of the former St. Francis, and otherwise differently treated, from the same painter.

A considerable number of *portraits* of all sizes, many of which are greatly esteemed ; among others, that of *Louis XIII. on horseback*, the back-ground of which was engraved by Callot.

He also engraved a great variety of other subjects from his own compositions, and from Titian, Paolo Veronese, Spagnoletto, Castiglione, Champagne, Vouet, La Hire, Mignard, and other masters.

N I C O L A S L A S S A E U S.

Flourished,

By this ingenious artist, according to professor Christ, we have several engravings on copper ; among others, the portrait of *Boissard*, exceedingly well executed. His prints are usually signed with the initials of the names only, as N. L. or N. L. F.

N I C O L A S L A S T M A N.

Flourished, 1620.

He was the son of Peter Lastman, a painter of Haerlem, and flourished soon after the commencement of the seventeenth century. His engravings are usually very neat ; but they want both taste and correctness of outline. We have by him,

Christ praying in the garden, a middling-sized upright plate, from his father, Peter Lastman.

St.

St. Peter delivered from the prison, the same, from John Pinas. These two prints are companions to each other.

The martyrdom of St. Peter, a small upright plate, from Guido.

The portrait of C. Van Mander, copied from a print by J. Saenredam; and part of the plate for Thibault's *Academie de L'espée*, published 1628. To these he signs his name, "Nicolas Lastman Amstel." for Amsterdam; at which city he probably resided.

J. D E L A T E R.

Flourished, 1720.

A very indifferent engraver, who apparently resided at Amsterdam; at least, he engraved some large folio *Bible-plates*, from the designs of Picart and others, published in that city, A. D. 1720. He is also said to have executed several portraits in mezzotinto; among others, that of *William the Third, king of England*, with his hat on.

STEPHEN DE LAULNE, or LOSNE.

Flourished, 1570.

This ingenious artist was a native of Orleans, and flourished in the sixteenth century. His engravings are exceedingly numerous, and he may be classed among the little masters; for they are, in general, very small. He copied several of the prints of Mark Antonio, with success; but the far greater part of his plates are executed from his own designs. He worked with the graver only, in a slight, but neat style. Laulne possessed great fertility of invention; and his compositions abound with excellent figures; but his drawing is not always correct. His figures are usually too tall; and, from want of a judicious management of the light and shadow, his prints, in general, are destitute of effect. In other respects, they possess great merit. He seldom, or, I believe, never affixed the name of Laulne to his engravings, but most frequently marked them with the initial of his baptismal name only; as, S. or S. F. or *S. fecit*; and at other times, *Stephanus*, or *Stephanus fecit*. I shall mention the following prints only by this master; for his works are by no means uncommon.

The brazen serpent, a middling-sized plate, length-ways, from John Couffin. This is one of his largest engravings.

David and Goliath. The massacre of the innocents. The martyrdom of St. Feliciter. The rape of Helen. Several *antique friezes*, &c. copied in small from the prints of Marc Antonio Raimondi.

A great number of subjects from his own compositions, in circles, ovals, and other forms, for *the History of the Bible, the months, the seasons, Ovid's Metamorphoses*, &c. and a variety of ornaments of all kinds.

NICOLAS DE LAUNAY.

Flourished, 1760.

A modern French engraver, who resided at Paris, at the time Basan published his Dictionary. We have by his hand,

A Leda, a small oval plate, and its companion *Endymion*, after Pierre. Several vignettes for *Ovid's Metamorphoses*, and some portraits.

ANDREW LAURENT.

Flourished, 1750.

This artist, who, Basan informs us, was a native of England, resided at Paris, where he engraved a considerable number of plates; particularly the *Gallery at Versailles*, after the designs of Cochin. *Saul consulting the Witch of Endor*, a middling-sized upright plate, after Salvator Rosa. *A conversation*, from Teniers, a middling-sized plate, length-ways, &c. His engravings, though usually very slight, are by no means destitute of merit.

C. LAURENTIO.

Flourished, 1660.

A very indifferent engraver, who worked chiefly, if not entirely, for the Bookfellers. Several of the portraits, in *Priorata's History of the Emperor Leopold*, are by his hand.

LAURET.

Flourished,

An obscure artist, mentioned by Florent le Comte, who informs us, that he engraved some designs for *gardening*, &c.

GIACOMO LAURI.

Flourished, 1610.

This artist was a native of Rome. He published, A. D. 1612, a set of middling-sized plates, length-ways, entitled *Antiquæ Urbis, Splendor*, &c. consisting of views of all the ancient buildings, &c. at Rome. They are executed by himself with the graver only, in a very slight and tasteless style. The whole set consists of one hundred and sixty-six prints.

MARCELLUS LAURON, or LAROON.

Born, 1653. Died, 1705.

This artist was born at the Hague, and instructed in the first principles of painting by his father, with whom he came into England, and resided in London, where he made great improvement in the art, and was employed by Sir Godfrey Kneller. He excelled in copying the several styles of the great masters, and painted chiefly conversations, historical subjects, and portraits. We have some slight, spirited etchings by this master,
of

of *Dutch peasants*, and other low subjects, in a style something resembling that of *Ostade*. He often used a monogram composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

HANS, or JOHN LAUTENSACK.

Flourished, 1530.

This engraver imitated the style of *Sebald Beham*; but was far inferior to that artist in point of merit. He signed his plates with the initials H. L. which he frequently placed upon a tablet; and sometimes added a graver, or an instrument something resembling it, and the date. I shall mention the following prints only by this artist: *A boy holding a flag*, a small upright plate. *The martyrdom of St. Catherine*, a small circular plate. *An ornamental plate*, with two boys breaking open a pod, and taking the seed from it; a small upright print. *A boy standing upon a globe*, with a bow in his hand. At the bottom is a representation of the Deluge, with many little figures, a small upright plate. *The beheading of John the Baptist*, a very small circle, &c. He is also said to have engraved upon wood.

HENRY LAUTENSACK.

Flourished, 1550.

This artist was the son of Hans, or John Lautensack, mentioned in the preceding article. We have several dark, incorrect etchings by him. His landscapes are not without merit; but when he introduced figures into his compositions, he did not succeed so well. He marked his plates with a monogram, composed of an H. an S. and an L. in the manner expressed upon the plate at the end of the volume. The following are by this master.

The flight into Egypt, a small upright plate, dated 1559. *Christ healing the blind beggar by the way side*, the same. *A landscape*, a small upright plate, dated 1551. *Another landscape*, into which is introduced some figures unloading a cart, dated 1559.

L A U W, or L A W.

Flourished,

He was, according to *Baſan*, an English engraver; and by him we have several mezzotintos, after *Teniers* and other masters.

NICOLAS LAUWERS.

Flourished, 1655.

This artist was a native of Flanders, and probably studied under *Paul Pontius*, whose style of engraving he frequently imitated. He possessed a considerable share of merit; but was by no means equal to that great master, either in the excellency of the handling of the graver, or knowledge of drawing. He engraved from several painters; but his best works are from the pictures of *Rubens*. Among others, are the following:

The

The adoration of the wise men, a large upright plate, from Rubens.

Christ before Pilate, a large upright plate, from the same. In the latter impressions, the name of Bolswert is substituted for that of Lauwers, who perhaps had some hand in the execution of this plate.

A descent from the cross, a middling-sized upright plate, from the same.

The triumph of the new law, a very large print, length-ways, on two plates from the same.

St. Cecilia, from Gerard Seghers, a middling-sized plate, length-ways. Also several *portraits* from Rubens and other masters.

CONRAD LAUWERS.

Flourished, 1660.

This artist was brother to Nicolas Lauwers, mentioned in the preceding article. He worked with the graver only, in a manner much resembling that of his brother; but, I think, he never equalled him in point of merit. We have by him.

Elijah in the desert, with an angel bringing him food, a large upright plate, from Rubens.

Bacchus and Philemon entertaining Jupiter and Mercury, a large plate, length-ways, from Jaques Jordaens.

Also several portraits; among others, *Mar. Amb. Capello*, from Diepenbeck, and *Ant. Vigier*, Jesuit, from Coffiers.

WILLIAM LEADER.

Flourished,

An English engraver in mezzotinto, by whom we have a print representing *Sampson in the prison*, a small upright plate, from Rembrant.

HANS, or JOHN LEDERER.

Flourished,

An artist mentioned by professor Christ, to whom is attributed some of the engravings marked with a monogram, composed of an H. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

JACQUES LEDERLIN.

Flourished, 1590.

He was a native of Tubingen in Germany, and an engraver on wood. The portraits of *the professors of the University in that city*, were executed by him, and published, 1596, by Erhard Zell. There are engravings on wood also by this master, dated 1590. His monogram, for he did not write his name at length, is composed of an I. and an L. with a small heart between them, surmounted by an F. with the date usually added at the bottom. See the plate at the end of the volume.

CHRIS-

CHRISTOPHER LEDERSBASCH.

Flourished,

By this artist we have some slight, incorrect etchings; and among them, one, representing *Samuel presented in the Temple*, from Romanelli, a large upright plate, arched at the top.

ANTONIUS VAN LEEST.

Flourished,

An engraver on wood of some merit, by whom we have *the four Evangelists*, which, Papillon informs us, are exceedingly well executed. They are large prints, length-ways.

ROBERT LEETH.

Flourished, 1560.

He was a native of England, and, in conjunction with Anthony Jenkenfon, is commended by Ortellius, as skilful in taking the plot of a country. He was, therefore, we may suppose, an *engraver of maps*.

WILLIAM DE LEEUW.

Flourished, 1660.

He was a native of Flanders, and the disciple of Soutman, whose manner of engraving, or rather etching, he imitated; but his prints are by no means equal to those of his master. He drew very incorrectly; and by neglecting to harmonize the shadows with the lights, several of his best prints have a harsh, unpleasing effect. The following are reckoned among his most estimable works:

Lot with his two daughters, from Rubens; a middling-sized plate, length-ways. The first impressions are before the address of Dankertz was added.

Daniel in the lion's den, a large plate, length-ways, from the same. The first impressions of this plate are also before the name of Dankertz was added.

Four large plates of *buntings*, from the same master. These were also engraved by Soutman.

David playing on the harp before Saul, a small upright plate.

He also engraved from J. Lievins and other masters. He usually wrote his name with the W. and L. joined together, and a small O. upon the stroke of the L. See the plate at the end of the volume.

THOMAS DE LEEUW.

Flourished, 1690.

This artist resided at Paris, according to professor Christ, where he engraved several plates, which he marked with these initials, T. d. l.

J. DE LEEUW is a name affixed to the head of *Cowley the poet*, engraved for

for the edition of his works in octavo, published 1700. Perhaps the L. should be a T. the mistake might be easily made.

L E F E B U R E. See FEBURE.

G O D E F R O Y L E I G E L.

Flourished, 1526.

This master, says Papillon, who was a native of Switzerland, engraved a set of figures for the *Sacred History*, which he marked with a monogram, composed of a G. and an L. joined together upon a small tablet; to which he often added the date.

L O U I S L E M P E R E U R.

Flourished, 1760.

A modern French engraver, by whom we have several excellent prints, which prove him to have been a man of genius and ability; among others,

A conversation, from Rubens, a large plate, length-ways. P. Clouet and Christopher Jegher engraved the same subject.

Aurora and Titonus, from Pierre, and its companion, *a drunken Silenus*, from Carlo Vanloo; two middling-sized plates, length-ways.

The female bathers, a middling-sized upright plate, from C. Vanloo.

CATHERINE ELISABETH COUSINET, the wife of this artist, also engraved. See COUSINET.

J O H N D E N I S L E M P E R E U R.

Flourished,

He was a city officer in Paris, and a lover of the arts. He etched several prints from Pietro de Cortona, Castiglione, Van Dyck, and other masters.

JOHN BAPTIST LEMPEREUR, brother to John Denis Lempereur, was also a lover of the arts, and etched a small number of plates; among them *the angel announcing to the shepherds the birth of Christ*; a middling-sized upright plate, after Boucher. *The massacre of the innocents*, a middling-sized plate, length-ways, from Pierre; and several *landscapes* from his own designs.

L E N O Z.

Flourished,

A name affixed to a small upright plate, on which is represented *a figure digging*, very neatly engraved, and well proportioned.

J O H N L E N F A N T.

Born,

Died, 1647.

He was born at Abbeville in Picardie; but he resided principally at Paris, where

where he died 1647. He was the disciple of Claude Mellan, whose style he usually imitated, but he fell greatly short of his master, in point of ability as an artist. The larger part of his engravings were performed with single strokes, without any cross strokes laid upon them. They are neatly executed with the graver only; but in a cold, tasteless style. We have a great number of plates by him, particularly portraits; among which are *the comte de Brienne*, a small upright plate, from Le Brun. *Jacobus de Souvere in Gallia Princeps*, a middling-sized upright plate, half figure, from Mignard; also *Renatus de Marillac*, engraved from a design of his own, taken from the life. And a variety of other subjects, from Annibale Carracci, Guido, Loir, Nanteuil, Lefebure, &c.

HANS, or JOHN LENCKER.

Flourished,

An ancient engraver, to whom several of the prints, marked with an H. and an L. joined together are attributed. But none of these engravings are specified by the authors who mention them.

BERNARD LENS, the ELDER.

Born, 1659. Died, 1725.

He was the son of Bernard Lens, a painter, who died in London, A. D. 1708. He was a mezzotinto scraper, and a drawing master; and we have some few etchings by his hand. He was also employed to make drawings for Sturt and other engravers. He died A. D. 1725, aged 66. He scraped in mezzotinto *the judgment of Paris*, from Sir Peter Lely; a considerable number of *portraits, historical subjects, and landscapes*; and several *views, flower-pieces, &c.* They are executed in a style, however, that does him no great honour. He made also several drawings in Indian ink, of *views in England*.

BERNARD LENS, the YOUNGER.

Flourished, 1710.

This artist was the son of Bernard Lens, mentioned in the preceding article. He was drawing-master to the late duke of Cumberland, and the princesses Mary and Louisa. He excelled principally in making drawings in water colours, which he performed in a most admirable manner, from the pictures of Rubens and Van Dyck. It is remarked to the honour of Lens, that he added to the character of an excellent artist, that of a good man. He died some years since, at Knight's-bridge, where he had retired after selling his collection. We have three or four little books of *landscapes* etched by him, and some few *portraits, &c.*

JOHN FRANCIS LEONART, or LEONARD.

Flourished, 1670.

This artist was a native of Brussels, or at least he resided there, and also

at Nuremberg. Portraits, for books form the chief part of his works, which he executed with the graver, and in mezzotinto; but his prints in both manners are exceedingly indifferent. Some of his engraved plates are to be found in *the History of the Emperor Leopold*, by Galezze Gualda, published at Vienna, 1674; and in mezzotinto we have several by him from Van Dyck, and other masters.

HENRY LEONARD.

Flourished, 1670.

Leonard was a very indifferent engraver. He resided at Venice, where he executed several portraits for *the History of the Emperor Leopold*, published at Venice, 1674. He usually signed his name, *Leonardus*, in order to make a distinction between his works, and those of John Francis Leonart, mentioned in the preceding article; for both of them at times engraved for the same publications.

FRANCESCO LEONCINI.

Flourished,

This name is affixed to a slight, incorrect etching in the painter's style, bearing some resemblance to that of Baptista Franco. It is a small upright plate, and represents *the flight into Egypt*. Three boys are depicted, sleeping in the fore-ground, emblematical perhaps of the innocents which were slain; and St John appears kneeling towards the right hand. He signs his name, "Francesco Leoncini de St. Geminiano F. et inventor."

LEON DAVEN. See DAVEN.

G. LEONE.

Flourished, 1690.

An Italian painter; but, I presume, of no great note. He flourished towards the conclusion of the last century. We have, etched from his own designs, two sets of *animals*, which are executed in a spirited manner.

OTTAVIO LEONI.

Flourished, 1620.

This artist was a native of Rome; and, under the instruction of his father, he attained to some degree of excellence as a painter. We have by his hand a set of *portraits of the painters*, engraved on small upright plates, in a very singular manner. The hair and draperies are executed with strokes, and the faces with round dots; the dark parts of the eyes and sharp shadows being assisted with strokes, which are managed in a skilful manner, and produce a very pleasing effect. These heads are finely drawn; and some of them finished in a much higher style, than is usual with painters, when they take up the point or the graver. This set of prints was published at Rome in 1624.

B E R-

BERNARD LEPICIE.

Flourished, 1730.

This artist was a native of France, and probably instructed in the art of engraving by John Audran, whose style he imitated, and sometimes with no small degree of success. He did not draw very correctly, yet his best prints are by no means destitute of merit. He was invited into England, I believe by Du Bosc. It is certain, however, that he assisted that engraver in the execution of the *Cartoons*, upon a smaller scale than those of Dorigny, for the booksellers; but these are by no means favourable specimens of this artist's abilities. Some few of his plates are executed almost entirely with the graver; but in a cold and silvery style. How long he resided in London, I do not know; neither have we any account where he died. The following engravings are by him:

The circumcision of Christ, from Julio Romano.

Jupiter and Juno, the same, from the same.

Jupiter and Io, the same.

St. John preaching in the wilderness, after Bacchiche. All these plates were engraved for the collection of prints known by the name of the Crozat Cabinet.

Town love, and its companion, *the village love*; two middling-sized oval plates, from Charles Coypel.

Also several portraits; among others, that of *Charles the First of England*, with his child, represented as in prison.

RENEE ELISABETH MARLIE, the widow of Lepicie, engraved

The Flemish cook, a middling-sized upright plate, from Teniers; and several other prints, from Chardin and other masters.

J. M. LERCH.

Flourished, 1670.

He resided at Vienna, where, conjointly with Hoffman, he engraved and published *the siege of Brandenburg*; a large three-sheet print, from Nypoort. It is badly etched, in a slight, coarse style, without effect. Several portraits for *Priorata's History of the Emperor Leopold*, are by this engraver; but they are very indifferently executed.

DE LERPINIERE.

Born,

Died, 1785.

This artist was a landscape painter, who resided at Walcot Place, Lambeth, where he died. We have two large *landscapes with ruins*, coarsely engraved by him from the designs of John Taylor, Esq.

HENRY DE LETH.

Flourished,

He resided at Amsterdam, where he engraved and published one hundred *views of Kennemland*, which are very indifferently executed.

T H O M A S D E L E U.

Flourished, 1580.

This artist was a native of France. He worked entirely with the graver, in a very neat, clear style, much resembling that of the Wierix's. Had he possessed as much taste, as he did skill in the management of the mechanical part of his plates, he might doubtless have been ranked among the first masters in the art of engraving; but there is a stiffness in his works, which, joined to a want of correctness in the outlines, lessens their value. However, they still possess great merit, his portraits especially, of which he engraved a prodigious number.

I shall mention by this artist, only, an *ecce homo*, with angels bearing the symbols of the passion. *The twelve Sibyl's*, from his own designs, and *Justice rewarding the labours of the husbandman*, from Frederic Zuccaro.

Among his portraits, I think that of *M. Nicolas de Neuville* is a fine specimen of his ability.

J. L E U P E N I C I E.

Flourished, 1677.

By this artist we have some slight etchings, retouched with the graver. They appear to be the works of a painter; but they do not bear the marks of a superior genius. They are middling-sized plates, length-ways, and represent *various views in Holland*, and are dated 1677.

L U C A S of L E Y D E N. See J A C O B S.

L E Y S E B E T T E N. See L I S E B E T T E N.

H U M P H R Y L H U Y D.

Flourished, 1570.

This artist, who was probably a native of Wales, engraved a *map of Denbighshire* for Abraham Ortelius's *Theatrum Orbis Terrarum*, printed at Cologne, A. D. 1572.

M A T T H E W L I A R T.

Flourished, 1770.

He was a native of England, and resided at London; but never arrived at any superior degree of excellence in the art of engraving. He was a student in the Royal Academy, and died some few years since. We have by him *the sacrifice of Abraham*, from Andrea Sacchi, a middling-sized plate, length-ways; and *the death of Adonis*, from a picture by Mr. West, the same.

G E O R G E L I B E R A L.

Flourished, 1565.

An ancient painter, and engraver on wood. This artist, in conjunction with M. Wolfgang Miererpeck, designed and engraved on wood the large *plants and animals*, for the *Commentaries of Matthioli upon Dioscorides*. The only

only account we have of Liberal is from Matthiolus, who calls him *Homo Artis pingendi peretissimus*.

GIULIO LICINIO, called PORDENONE.

Born, 1520. Died, 1570.

This artist was born at Venice, and was called Pordenone, from his uncle Giovanni Antonio Licinis, who was a native of that place. Giulio excelled in historical painting; and imitated his uncle's mode of colouring with much exactness. He also made several etchings from his uncle's designs.

G. ANTONIO LICINIS, is also said to have etched some few prints, which are marked A. L. P. I.

HANS, or JOHN LIEFRINCK.

Flourished, 1631.

One of those masters who are distinguished by the name of *little masters*, on account of the diminutiveness of their works. Liefrinck, I believe, published many prints, engraved by other masters, which have been falsely attributed to him; those in particular marked with a monogram, composed of an H. with a C. upon the cross bar of the H. If these prints were engraved by him, the monogram must stand for the name of the inventor. He certainly did engrave himself, and worked with the graver only; but his prints have no particular merit to recommend them. We have by him a set of twelve small plates, length-ways, representing *birds of various kinds*. Also several plates of *ornaments*, and other trifling subjects. Some engravings, marked with the letters H. L. are also attributed to him.

JAN, or JOHN LIEVENS.

Born, 1607. Died,

This celebrated artist was a native of Leyden. He discovered an early inclination for the arts, and was the disciple first of Joris van Schooten, and afterwards of Peter Lastman. He excelled principally in painting of portraits; but he also executed several historical subjects with great success. He came over into England, where he resided three years, and painted the portraits of *Charles the First, the queen, the prince of Wales*, and several of *the nobility*; after which he returned to Antwerp, where he met with full employment for his pencil. We have several etchings by this master, which are performed in a slight, but masterly manner. The *chiaro scuro* is very skilfully managed in them, so as to produce a most powerful effect. His style of etching bears some resemblance to that of Rembrandt; but it is coarser, in general, and less finished. The following are by him, all of them from his own designs.

The resurrection of Lazarus, a middling-sized upright plate.

St Jerom seated in his cell, holding a crucifix, a small upright plate.

St. Francis holding a scull, the same.

Several excellent portraits; and, amongst them,

Ephraim Bonus, a half figure seated in a chair.

Jacobus Gouters, etched by Lievens; but the face apparently was finished afterwards by Cornelius Visscher.

Daniel

Daniel Henisius,

Also several studies of *beads*, &c. of various sizes. He frequently neglected to sign his name at length, and substituted the initials I. L. only; and sometimes his name is spelt *Lyvyns*.

JOHN LIGHTBODY.

Flourished,

An obscure English engraver, whose works have very little merit to recommend them. I have seen the name affixed to a few small etchings of *beggars*. And perhaps the small wooden cuts, for books marked with the initials I. L. are by this artist. They are, however, as indifferent as his etchings.

WILLIAM LIGHTFOOT.

Flourished, 1660.

Evelyn speaking concerning this artist, used these words, "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix." He mentions also "two or three *madonas*," as published by him, which met with the approbation of the public. I am not acquainted with this artist, or his works; but I conceive him, to be the same with William Lightfoot the painter, who was an Englishman, and resided at London. He excelled in painting of perspective views, architecture, and landscapes. He was also concerned in ornamenting some part of the Royal Exchange.

FRANCOIS DE LIGNY.

Flourished,

We only know of two very indifferent *landscapes* by this engraver. They are middling-sized plates, length-ways, after Le Gaspre.

GIACOMO LIGOZIO

Flourished, 1600.

He was an Italian painter of some degree of eminence, and excelled principally in historical subjects. He was in great favour with the grand duke of Tuscany, by whom he was much employed. This artist engraved both on copper and on wood, chiefly from his own compositions.

HANS, or JOHN VON LINCK.

Flourished,

I am not acquainted with the works of this artist. He is mentioned by professor Christ, as an engraver; and the prints marked with a monogram, composed of an H. an L. and an F. joined together, in the manner expressed upon the plate at the end of the volume, are attributed to him; and the monogram is thus explained by that author, *Hans Von Linck Faciebat*.

CHRIS.

CHRISTIAN PHILIP LINDEMAN.

Flourished, 1725.

A modern engraver, who resided at Augsburg, where he executed a considerable number of plates. He frequently marked his engravings with the initials of his names only, thus, C. P. L. and sometimes added the date.

DANIEL LINDENMACHER.

Flourished,

To this artist are attributed the engravings, marked with a single monogram, composed of a D. an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

JOHN LINGLEBACH.

Born, 1625. Died, 1687.

This artist was born at Frankfort upon the Maine. He learned the art of painting in Holland, and went from thence to Rome to complete his studies. He principally excelled in painting battles, fairs, sea-ports, and sea-fights; and his pictures are spoken of with the warmest commendations. We have some slight, but masterly etchings by his hand, representing *landscapes, shipping, &c.* from his own compositions.

P. L I O N.

Flourished, 1774.

The name of a modern engraver affixed to the portrait of *the Comte de Gufries*, in mezzotinto, dated 1774.

MICHAEL LIOTARD.

Flourished, 1760.

A modern engraver, who was born at Geneva, where he resided at the time Basan published his Dictionary of Engravers. While he was upon his studies at Venice, he engraved *Venus in her chariot; Apollo rising from the water; Bacchus and Ariadne; Pan and Syrinx; and the rape of Europa*: all large plates, from the Cartoons painted in fresco, in the palace of the duke of Parma, by Carlo Cignani; and a set of *subjects from the Bible*, consisting of nine large plates, from Sebastian Ricci.

JOHN STEPHEN LIOTARD.

Flourished, 1760.

This artist was a painter, and brother to Michael Liotard, mentioned in the preceding article. He resided says Basan, several years in Italy, also at Constantinople, and in Germany. He etched a few portraits; among others *his own, a whole length with a long beard*, a small upright plate; also that

of *M. Herault*, lieutenant-general of the police at Paris, a middling-sized upright plate.

PETER VAN LISEBETTEN, or LISEBETIUS.

Flourished, 1660.

A very indifferent artist, who engraved several of the plates for the collection of prints, known by the name of the Gallery of Teniers. They are performed in a coarse, incorrect style; and by no means worth specifying. We have also some *portraits* by his hand; equally indifferent.

CLAUDE ANTOINE LITTRET.

Born, 1735. Died, 1755.

This engraver was a Frenchman; and really his works possess some merit; especially those which are executed in a slight style. He came over into England about the year 1768; but he did not meet with much encouragement. He resided at London, a considerable time, and returning to his own country died at Rouen, A. D. 1755, aged 40. His principal performances are,

The concert of the grand sultan, a large plate, length-ways, from Vanloo.

The portrait of M. de Sartine, a small upright plate.

Love conducted by Fidelity, and its companion, small upright plates, from Schenau. His last work was the portrait of *lord Mansfield*, a whole length, seated in a chair, from D. Martin; but Littret dying before it was completed, the painter undertook to finish it himself, which task he performed with great success.

ANGE LAURENT DE LA LIVE.

Flourished,

He is mentioned by *Baſan* as a modern connoisseur, who for his own amusement etched several plates; particularly some little *subjects and landscapes*, from Boucher; a set of small upright plates of *caricaturas*, after *Selis*; a group of *beggars*, with this title, *Les Fermiers brûlés*; a middling sized upright plate, after *Greuze*.

L I V E N S. See LIEVENS.

J. LLOYD.

Flourished,

A name affixed to a portrait of *Hamet ben Hamet*; a middling-sized, upright plate, in an oval border.

MICHAEL VAN LOCHOM.

Flourished, 1635.

An artist of no kind of note. He resided at Paris, where, says *Baſan*, he engraved

engraved several plates for Crispin de Passe, whose style he endeavoured to imitate. It is certain, that he worked with the graver only, and in a very indifferent manner. His labours seem to have been chiefly for the bookfellers. I shall mention only *a frontispiece to the Life of Louis the Thirteenth*, into which are introduced several small figures, and a *portrait* of that monarch on horseback. This appears to me to be one of his best prints. It is dated 1630. Several portraits annexed to *the Works of Hipocrates*, published at Paris, 1639. Other *portraits* after Ferdinand Elle, &c. Some authors have falsely attributed to this artist the prints marked with an M. and an L. joined together; but they certainly belong rather to Michael Lafne.

H. VON LOCHOM is mentioned as an engraver by professor Christ, who, however, speaks very doubtfully upon the subject. To him, by some authors, are attributed the prints marked with these initials, H. v. L.

B. V. LOCHOM, or LOCHON.

Flourished,

By this artist we have a set of small ornamental plates for goldsmiths and jewellers, from H. Tanguen, engraved in conjunction with H. Janßen. They are executed in a very neat style. We have also by him a set of small plates apparently from his own designs, representing *buntings of various kinds*; which, from the singularity of their forms, I should suspect to have been intended for fans.

RENE LOCHON.

Flourished, 1650.

This artist was a native of France. He worked entirely with the graver; and portraits, some of which seem to have been executed from his own designs, formed the far greater, as well as the best part of his performances. His style of engraving bears some distant resemblance to that of Nanteuil; but, in point of merit, his works are far inferior to those of that great master. I shall not particularize any of his portraits; they are by no means uncommon. Le Comte, enumerating his works, says he engraved fifty-one plates from the following painters, namely, Guido, Nicolo Pouffin, Champagne, and Chauveau; amongst which are part of the prints for a work entitled, *Les Tableaux de la Penitence*, in small folio, from the last mentioned master.

LOCKLEY.

Flourished,

The name of an engraver of no note, affixed to the portrait of *Michael Malard*, in octavo.

LODER.

Flourished, 1760.

A modern painter. He was, according to Bafan, a native of Germany. We have, as that author informs us, several etchings by his hand.

WILLIAM LODGE.

Born, 1649. Died, 1689.

This ingenious artist was the son of Mr. William Lodge, a gentleman of some consequence in the town of Leeds. He was born July 4, 1649, and became the heir of three hundred pounds a year. From school he went to the University of Cambridge, where he resided some time at Jesus college; from whence he was sent to Lincoln's-Inn, to study the law. But this employment not suiting his genius, he chose to travel; and attended Lord Falconberg to Venice, where that nobleman was sent as ambassador from the British court. In this city he met with Giacomo Barri's *Viaggio Pittoresco*, in which is contained an account of the most estimable pictures in Italy, and also of the famous cabinet of Canon Settala at Milan. He was so pleased with this work, that he translated it into English, and added the heads of the great painters, etched by himself, and a map of Italy. It was printed, A. D. 1679.

On his return to England, he contracted a strict friendship with Francis Place, whose disposition greatly resembled his own. They used frequently to make excursions together, for two or three months at a time, as occasion served, in order to draw views of the country. It happened once, as they were amusing themselves in this manner in Wales, they were taken up as jesuitical spies (it being at the time of the discovery of the Popish plot) and put into prison, notwithstanding all their remonstrances; where they were confined, till the arrival of some of their friends from Chester, who confirming their innocence, they were released.

Lodge died at Leeds; and it was intended to bury his corps at Gisburn, near Craven. But by the accident of the hearse breaking down at Harwood, as it was passing through that place, and the coffin being much damaged, he was interred there, Aug. 27, 1689.

Besides the portraits above-mentioned, we have several views by this artist, etched in a slight, but spirited style, from his own designs, which he made both abroad and at home. They bear the marks of genius and a good taste.

I shall particularize the following:

A set of middling-sized plates, length-ways, entitled, *a Book of divers Prospects, done after the life by William Lodge.*

A sheet print, containing the *views of Leeds and Wakefield.*

View of the city of York, a middling-sized plate, length-ways.

Lambeth house, from the Thames.

The Pont du Gard in Languedoc, signed with a monogram, composed of a W. and an L. joined together. See the plate of monograms at the end of the volume.

Several other views of *churches, castles, &c.*

ARNOLD LOEMANS.

Flourished,

An engraver and printseller. He flourished towards the conclusion of the last century, and resided at Antwerp. We have some engravings of but little account

account by him, from the Flemish masters; also several portraits; and, among them, that of *Jaques Callot*, the artist.

DAVID LOGGAN.

Born, Died, 1693.

He was a native of Dantzick, and, according to some authors, received his first instructions in the art of engraving from Simon de Pass, in Denmark. He afterwards resided in Holland, and studied under Hondius. From thence he came into England. He met with encouragement at both the Universities; but particularly at Oxford, where he stayed a considerable time, and married Mrs. Jordan, a woman of a good family, near Witney in Oxfordshire; by whom he had, at least, one son, who was fellow of Magdalen College. In the latter part of his life, he resided in London, at a house in Leicester Fields, where he died A. D. 1693. His prints are dated from 1653.

He worked, in general, with the graver only, in a neat, but stiff and dry style, without the least appearance of taste or genius. We have, however, some few etchings by him; but they are things of little consequence. His portraits, of which he executed a great number, are chiefly after drawings of his own, which he made from the life in black lead. Dryden, in his *Art of Poetry*, satyrizes a vain poet with these severe lines:

And at the front of all his senseless plays,
Makes *David Loggan* crown his head with bays.

The following engravings are by this artist:

Two views of *Oxford*, on one sheet. Views of the different *public buildings* at Oxford. Eleven plates, intitled, *Habitus Academicorum Oxoniae, à Doctore ad Servientem*, or the *Habits of the Academics of Oxford, from the Doctor to the Servitor*.

Two views of *Cambridge*. A whole-sheet view of *King's College Chapel*, in the same university. It is said, that he hurt his eyes whilst he was making the drawing for this plate. To these I shall add the following portraits, which are usually reckoned among his best prints:

George, duke of Albemarle, a half-sheet print, from the life.

Sir Edward Coke, the same.

Edward, earl of Clarendon, the same.

Lord keeper Guilford, the same, in an oval.

Mother Louse of Louse-Hall, a half-sheet print. To this engraving, it is said, that he owed much of that reputation, which he gained at Oxford. Valck assisted him in the portraits of *Thomas Isham* and *Robert Strafford*.

NICHOLAS LOIR.

Born, 1624. Died, 1679.

This artist was a native of Paris, and the son of a goldsmith in that city. He learned the art of painting under Le Brun, or, as others say, Le Sueur,

and went to Rome, whilst he was yet young, to finish his studies. It is remarked of him, that he possessed every talent necessary to complete the artist; but from the little attention he paid to the correction of his first thoughts, before he proceeded to the execution of them, his works are by no means equal to the expectations that were formed of him, from his juvenile essays. His drawing, though mannered, is, in general, very correct, especially in the female figures and infants, which he introduced into his paintings. He died at the age of 55, being at that time professor of painting in the Royal Academy of Paris. We have about one hundred and fifty etchings by his hand, which are executed in a slight, but bold, free style; and some of them finished with more care, than painters usually bestow upon their plates. I shall mention the following only from his own designs.

Twelve small upright subjects of *the Virgin and Child*.

Cleobis and Biton, drawing the chariot in which their Mother is seated, to the temple of Juno; a middling-sized plate, length-ways.

Two *landscapes*, large plates, length-ways.

ALEXIS LOIR.

Flourished, 1660.

This artist was brother to Nicholas Loir, mentioned in the preceding article. He was brought up by his father in the profession of a goldsmith, to which he also joined that of an engraver; and succeeded in both. He handled the point and the graver with great facility; and those prints appear to me to be the most spirited and best, in which he has intermixed an equal proportion of both. He drew correctly, and studied to preserve the style of the master he worked after; but from his covering the lights too equally, we often find a flatness and want of effect, even in his most estimable works. The following are by him:

The fall of the evil angels, a large upright print on two plates, from Le Brun.

The murder of the innocents, a very large print, length-ways, from the same, on two plates.

Moses found by Pharaoh's daughter, a large plate, length-ways, from Poussin,

A dead Christ with the Virgin Mary, a large upright plate, arched at top, from Mignard.

Christ presented in the Temple, a large upright plate, from Jouvenet.

Christ at the foot of the cross, surrounded by many figures, the same, from the same.

Also several etchings from his brother's designs, *ornaments*, &c.

LOISEL.

Flourished, 1645.

A native of France, who resided apparently at Paris, where he engraved several of the plates for the large folio volume of *Plans and Views*, published by Beaulieu.

P. Loi-

P. LOISELL, the name of an engraver, far inferior to the preceding artist, affixed to some slight etchings, something in the style of Gaywood, for, (if I mistake not) Benlowe's *Theophilia*, or *Love's Sacrifice*. He might perhaps be of the same family.

PETER LOISY.

Flourished, 1663.

This artist appears to have been a native of France. He was a goldsmith, and an engraver of the matrices or dies for the striking of money. He published an heraldical book in folio, entitled, *Estat de L'illustre confreire de Sanct George en la franche Bourgogne, avec les Armes, blasons, et receptions des Srs. conferes vivants* 1663. It consists of the coats of arms, inclosed in ornamental borders. They are executed entirely with the graver, in a dark, heavy style. He usually signs his name "Petrus de Loisy;" to which he adds the word *Bisuntinus*; and at the end he calls himself *Pierre de Loisy, Maistre orphaivre et graveur des monnoyes de Besancon*.

P. DE LOISI, or LOISY, a native, as he himself informs us, of *Burgundy*, is a name affixed to several portraits, among others, to that of *Bonaventura comes abuguay*, dated 1620. These can hardly be executed by the master above-mentioned, as there is a distance of forty-three years between the dates; yet the familiarity of the style of engraving, seems greatly to favour the supposition that they were.

LORENZO LOLI.

Flourished, 1650.

This artist was a native of Bologna, and the scholar of Guido. As a painter, I believe, he never attained to any very superior degree of excellence. We have several slight, but spirited etchings by him from Guido, Sirani, and also from his own designs. In these he has evidently imitated the style of Guido; but in point of correctness or character he has by no means equalled the etchings by that great master.

The following, among others, are by him:

A holy family, from Guido, into which St. John is introduced, and Joseph is represented leaning upon a pedestal; a small upright plate.

Flight into Egypt, a middling-sized upright plate, from the same master. Poilly also engraved this subject.

A holy family, with Elizabeth holding a book, a small upright plate in an oval, from Sirani.

An angel flying over a globe, blowing a trumpet; a small upright plate, from the same master.

St. Jerom seated at the foot of a crucifix, a small upright plate, from the same.

The Virgin Mary appearing to St. Francis and St. Augustine, from a design of his own.

He did not always sign his name at length, but often thus L. LL. F. or L. Lo. F. or *Laur. Lol.* &c.

L A M B E R T L O M B A R D.

Flourished,

This artist, who was a painter and architect at Liege, has been by Sandrart, and other authors after him, falsely confounded with Lambert Suavius, who was his disciple. By Suavius we have many engravings; but Lombard does not appear to have engraved at all.

C L A U D E L O M B A R D.

Flourished, 1665.

He is mentioned doubtfully by professor Christ, as an engraver of Paris, to whom the prints, marked with the initials C. L. with the date 1665, are usually attributed. I am not acquainted with his works.

P E T E R L O M B A R D, or L O M B A R T.

Flourished, 1660.

This artist was a native of France, if not of Paris, where he learned the art of engraving. It appears, that he came into England before the Revolution, because some of his plates for English publications are dated prior to that event. How long he stayed here is quite uncertain; but it is thought, that he was not returned to France in the year 1672, at which time a set of eight prints, *the seven sciences* and *the frontispiece*, are mentioned in Overton's Catalogue, as engraved by him. This artist executed a vast variety of plates, as well historical as emblematical; which, however, were chiefly for books. But his best works are portraits; and of these he produced a considerable number.

He rarely etched, but, in general, executed his plates entirely with the graver. He worked in a very neat, laboured style; and if his good taste had been equal to his assiduity, his works might have compared with those of the first masters. He was not only deficient in taste, but his drawing is frequently incorrect; his outlines are hard; and the continual sameness, which runs through all his engravings, is disgusting to the eye. Besides, the dark shadows want force and boldness; and the lights are too equally covered, which gives a flatness to the figures, and prevents their relieving from the back-ground with any striking effect: and this fault is evident, even in his engravings from the pictures of Van Dyck. His best portraits, however, though not perfect, are by no means devoid of merit, or undeservedly noticed by the collectors in general. The multitude of book plates, which he executed for the folio edition of *Ogilby's Virgil*, *Homer*, and other poets, with frontispieces of all kinds, I shall not think of specifying; but confine myself to the few following engravings, which are reckoned among his best:

The last supper, a large upright plate, from Nicholas Poussin.

The angel appearing to Joseph, a middling-sized upright plate, after Ph. Champagne.

A crucifixion, the same, from the same.

Charles

Charles the First of England on horseback, a large half-sheet print; the face of which was afterwards taken out, and that of *Oliver Cromwell* substituted in its stead.

A set of twelve *half-lengths*, ten of which are ladies, from Van Dyck.

Oliver Cromwell, with his page, a half-sheet print, after Walker.

Walker the painter, a large upright-plate, in an oval.

Sir Samuel Moreland, after Lely, an oval in quarto.

Ann Hyde, dutchess of York, an oval in octavo, after the same.

Samuel Malines, a small half-sheet print, in an oval.

Dr. Charlton, an oval in octavo; with many foreign portraits equally meritorious.

He also engraved from Raphael, Annibale Carracci, Guido, Vignon, Le Febure, and other masters; and these prints are dated from 1654, to 1671. He used a mark occasionally, composed of a P. and an L. joined together, in the manner expressed on the plate at the end of the volume.

A D R I A N L O M E L L I N.

Flourished, 1660.

Basan, with great propriety, calls Lomellin a very indifferent engraver. Such he really was, in every sense of the word. He worked with the graver only, but in a style, which manifests his want of genius, taste and judgment. Unfortunately several of the capital pictures of Rubens fell into the hands of this engraver; and his works are specified only for the merit of the originals. I shall mention the following:

Abigail appeasing David with her presents, a large plate, length-ways, from Rubens.

The circumcision of Christ, a middling-sized upright plate, from the same.

The triumph of charity, a large print, length-ways, on two plates, from the same.

Time discovering Truth, the same, from the same.

An assumption of the Virgin, a large upright plate, arched at the top,

Christ taken in the garden, a middling-sized upright plate, from Van Dyck.

The judgment of Paris, a large plate, length-ways, from Rubens. The impressions of this bad plate, without the dedication, are exceedingly rare. Captain Bailie has an impression, with all the figures graved in, and apparently finished; but the back-ground is only drawn in with the point, without any part of it being completed. This, however, must have been a very unartistic-like method of proceeding; the more usual mode is to begin with the back-ground.

We have also several portraits by this engraver; among them, that of *queen Catherine*, consort of Charles the Second, &c.

J O H N V A N L O N D E R S E L L.

Flourished, 1660.

This artist was a native of Flanders. He worked entirely with the graver; in a stiff, dry style, greatly resembling that of his contemporary, Nicholas de

de Bruin. Yet his best prints are not without a considerable share of merit. The following, among others, are by him :

The inside of a cathedral, a middling-sized plate, length-ways, from Hendrick Arts.

A set of *landscapes*, middling-sized plates, length-ways, from James Savery.

Several *landscapes*, large plates, length-ways, from D. Vinckenbooms.

In some few instances he abbreviates his name in this manner : *J. Lond.* and *J. Londer fec.*

AHASUERUS VON LONDERSEL.

Flourished, 1580.

This engraver was a native of Germany, and an engraver on wood. He may be ranked among the little masters ; for the prints attributed to him are usually very small, and neatly executed, in a manner not a little resembling that of Virgil Solis. His usual monogram is composed of a V. and an L. joined together, with an A. before it. He also, according to professor Christ, used another monogram, composed of an A. and a V. joined together, with an L. following it, which, says he, appears upon certain fine engravings, executed in Upper Germany, about the year 1594. See both these monograms, exactly copied on the plate at the end of the volume. It is to be remarked, that on the engravings marked with the former monogram, we sometimes find the initials P. B. indicating either the designer, in those instances, or an assistant engraver. We have some *Bible cuts* by this artist, and the prints for a large *Herbal* by Matthias de Lobel ; also many of those, in the quarto edition in French, of *the Travels of Nicholas de Nicolay into Turkey*, printed at Antwerp, 1576.

L O N G R A F F.

Flourished, 1698.

This artist, who was apparently a native of Holland, engraved a set of ornamental plates for goldsmiths and jewellers. They are executed with the graver only, in a very neat style.

D. E. L O N S.

Flourished, 1612.

An obscure artist, by whom we have an etching of *a holy family, with Elizabeth and St. John*, from A. Van Nieulandt. It is executed in a bold, free style ; but the heads, and other extremities of the figures, are by no means correctly drawn.

L O O F F S.

Flourished,

An obscure engraver, whose name is affixed to a portrait of *Vanden Broemen*, a half-sheet print.

H. VAN LOON.

Flourished, 1695.

This artist was probably related to Theodore Van Loon, the historical painter, who was a native of Brussels. He apparently resided at Paris. We have by him many neat plates of *fortifications, plans of towns, &c.* for a work entitled, *Les Forces de L'Europe*, by M. de Fer, geographer to the king, published at Paris, 1695.

FRANCESCO ANTONIO LORENZINI.

Born, 1665. Died,

This artist was a native of Bologna. He was an ecclesiastic of the order of St. Francis; but turning his mind to the arts, he studied painting under Lorenzo Pasinelli. Being in the end better pleased with etching, he quitted painting, and applied himself to that only. We have a considerable number of plates by his hand, which do him, however, very little credit; among them may be reckoned the following:

Moses striking the rock, a large plate, length-ways, from Bafan.

St. John preaching in the wilderness, a large plate, length-ways, from Pasinelli.

St. Anthony of Padua performing a miracle, from the same, a large upright plate, arched at the top.

The martyrdom of St. Ursula and her companions, a large plate, length-ways, from the same.

Several of the plates, engraved from the pictures in the grand gallery at Florence. He also engraved from the Carraccii, Guido, &c.

LORENZO LORENZINI.

Flourished, 1759.

An Italian artist, who engraved part of the collection of prints, from the cabinet of the marquis Gerini.

MELCHIOR LORICH.

Flourished, 1560.

This ingenious artist was a native of Hensburg in Germany. He was a painter, a designer, and an engraver, both on wood and on copper. His paintings I am not acquainted with; but his engravings evidently prove him to have been a man of genius. They are, in general, designed with great spirit; and he drew the human figure with a tolerable degree of correctness. His works on wood are executed in a bold, free style; those on copper are neat to an excessive degree; but it must be owned, that what is gained in neatness is sometimes lost in freedom and spirit. A very extraordinary exertion of this artist with the graver is in a *figure fastened to a cross*, apparently from a design of Michael Angelo Buonaroti. The left leg and the arms are greatly fore-shortened. This figure, if it be not quite correct in all its parts, is, however, notwithstanding the difficulty of expressing those which are fore-shortened, well drawn upon the whole, and finished with the graver only, in

a style equal in neatness to that of Jerom or Anthony Wierix, and, I think, superior to him in point of taste. It is dated 1550. Lorich did not often sign his name at length; but used a monogram, composed of an M. and an L. joined together, and usually surmounted with an F. with the date, which is sometimes omitted. In the mark to the figure above-mentioned, the L. is upon the top of the M. and the F. for fecit by the side of both. See the plate at the end of the volume. We have by this artist,

The portrait of *Albert Durer*, a small upright plate, dated 1550.

A woman's head, a small upright plate, dated 1551.

The portrait of *the grand seignour*, and *the sultana, his favourite*; two small plates, very scarce. These are all very neatly executed on copper.

On wood I shall only mention the following:

A set of prints representing *the habits, customs, &c. of the Turks*, in small folio, dated from 1570, to 1581.

A woman standing pressing her breasts, with a variety of animals below; a very spirited print in folio. At the top is this inscription, *Ops Saturni coniur, Materque Deorum*, dated 1665.

A lady in full dress, a small upright print, dated 1551.

L O R I O N E.

Flourished,

A name affixed to a slight, stiff etching, representing *ruins in a landscape*, with several figures, apparently the work of a painter.

CLAUDE LORRAINE. See GELEE.

LOUIS JOSEPH LORRAINE.

Flourished, 1750.

A French painter, who resided in Russia, where he died. We have by his hand several etchings from his own composition; also four small plates from De Troy, representing *the Judgment of Solomon*. *Solomon sacrificing to the Idols*. *Esther before Abasuerus*, and *the death of Cleopatra*.

JOHN BAPTIST LORRAINE.

Flourished, 1760.

A modern French engraver, by whom we have several engravings from various masters; also a few portraits.

L O S N E. See LAULNE.

LOTHARINGUS. See BEATRICE.

M. LOU-

M. LOURON.

Flourished,

We have some slight etchings by this artist, consisting of *figures on foot and on horseback*. They are all small plates, length-ways; and from the hasty manner in which they are executed, he appears evidently to have been a painter. They are from his own designs. I believe there is a mistake in the name; and that it should have been written Lauron. Marcellus Lauron was a native of Holland, and a painter of much repute. He resided a considerable time in England, and died at Richmond in Surry, about the year 1703, aged 52. See Lauron.

FRANCOIS DE LOUVEMENT.

Flourished, 1680.

This engraver was a native of France. It appears from Florent le Comte, that he was in Italy, and worked at Naples, at the time Francois de Poilly resided there. What time he returned to France is not recorded, nor where or when he died. We have by his hand,

The martyrdom of St. Stephen, a large upright plate, from Pietro de Cortona.

St. Francis of Xavier, interceding for the people afflicted with the pestilence.

The same, from Ciro Ferri.

He also engraved from Lanfranc, Solimeni, and other masters.

JOHN LOUIS, or LOUYS.

Flourished, 1640.

This artist, according to Basan, was a native of Flanders. He learned the art of engraving from Peter Soutman, at the time that Suyderhoef studied under the same master; but Louis never equalled his fellow disciple, either in taste, or delicacy of execution. His usual style of engraving bears some resemblance to that of his master's. I shall only mention the following prints by this engraver:

Diana, with her Nymphs, reposing after the chase, a middling-sized plate, length-ways, from Rubens.

The resurrection of Lazarus, a middling-sized upright plate, from J. Lievens.

Louis XIII. of France, and its companion, *Ann of Austria, his queen*, together with *Philip IV. of Spain*, and its companion, *Elizabeth of Bourbon, his queen*: all four middling-sized upright plates, from Rubens.

He also engraved portraits and other subjects from Van Dyck, Ostade, Both, and other masters.

ROBERT LOWRIE.

Flourished, 1770.

A modern engraver in mezzotinto, by whom we have several portraits; as *Mrs. Baddeley the actress*, after Zoffany, &c.

L O Y R. See LOIR.

J A Q U E S L U B I N.

Flourished, 1696.

An engraver of some note. He was a native of France, and probably a disciple of Edelinck; at least he endeavoured to imitate the style of that master, and sometimes not without success. We have by him,

Christ carried to the tomb, a large plate, length-ways, from Le Sueur.

Robert Arnaud d'Andilli, and several other portraits, for Perrault's collection of *Illustrious Men*, published 1696.

L U C A S of L E Y D E N. See J A C O B S.

L U C A S.

Flourished, 1700.

A French artist, who flourished at the commencement of the present century. We have several plates of architecture, very neatly engraved by him, for the collection of *Views of Versailles*, in a loose folio, published by P. Menant.

CLAUDE LUCAS, the son of this gentleman, according to Basan, was also an artist, and executed several plates with the graver only.

M I C H A E L L U C E N S I S.

Flourished, 1550.

He is cited as an engraver by Florent Le Comte; and it is certain, that he was established at Rome as a printseller. His name and the initials M. L. are both upon a middling-sized upright plate, slightly etched, representing *a holy family*, into which *St. Mark*, &c. is introduced, from Julio Romano. This print has also the monogram, attributed to Marius Kartarius. The name of the engraver is signed at length in this manner: *Michaelis Lucensis Opera*.

MICHAEL LUCCHESI, mentioned in the Abecedario, to whom a very singular monogram is attributed, is apparently the same artist. It is affixed to a *St. Sebastian*, dated 1550, and also to a *madona* from Raphael.

L U C C H E S E. See L U C E N S I S.

A N T O N I O F R A N C E S C O L U C I N I.

Flourished, 1646.

An engraver, who resided at Florence. The prints marked with a monogram, composed of an A. and an F. joined together, and followed by an L. and an F. are attributed to him. See the plate of monograms at the end of the volume.

H A N S,

HANS, or JOHN VAN LUCK.

Flourished,

An ancient engraver on wood, to whom the prints, marked with an L. an H. and an F. joined together, are attributed. See this monogram copied on the plate at the end of the volume.

LUGRENCCELLIS.

Flourished,

To a bold, spirited etching, in a masterly style, resembling that of Castiglione, representing *a Bacchanal*, I find this name affixed: *Lugrencelis inv. et sculp.*

LUIKEN. See LUYKEN.

GEORGE LUMLEY.

Flourished,

An engraver in mezzotinto, who resided at York. We have by him several *portraits*, &c.

LUNARDUS.

Flourished, 1520.

This obscure artist was an engraver on wood. I have seen some frontispieces executed by him, in a bold spirited style, apparently from his own composition. They prove him to have been a man of genius, and inferior to none of the masters in that class of engraving, who were contemporary with him.

JAMES LUTMA.

Flourished, 1650.

By this artist, who, I am inclined to think, was a goldsmith, established at Amsterdam, we have a set of twelve middling-sized upright plates of *ornamental shields* and *foliage*, etched in a neat style, and finished with the graver. They are from the designs of John Lutma of Oude, who was probably the father of the above-mentioned engraver, and of

JOHN LUTMA, who adds the word *junior* to his name. He also engraved some plates, one of which only I shall specify. It represents *a large fountain, with statues*, and *the Antonine column*, with some other ruins at Rome. It is first etched in a coarse, bold style; and the shadows are worked upon with a fine mezzotinto tool. The effect produced by this mixture of etching and mezzotinto is confused and heavy; but not altogether disagreeable to the eye. It is dated 1656.

J A N U S L U T M A.

Flourished,

This artist was a native of Amsterdam, and probably the son of John Lutma the younger, mentioned in the preceding article. His business was that of a goldsmith; but he also amused himself with engraving, which he executed in a new style, calling it, *opus mallei*, or the work of the hammer; because it was performed with a hammer, and a small punch or chisel, resembling a point, which made an impression upon the copper, and by being repeated as occasion required, the shadows were formed either darker or fainter, at pleasure. The barb, which was naturally raised upon the surface of the copper by such an operation, was not entirely removed by the scraper; and, in the first impressions, it is the means of producing a soft and agreeable effect. We have four plates executed by him in this manner, fine impressions of which are very scarce. They are as follows:

The portrait of *John Lutma*, his father, represented as a bust; a middling-sized upright plate.

His own *portrait*, the same.

The *poet Vondel*, the same.

P. C. Hooft, the *historian*, the same: all of them apparently from his own designs.

L U T T E R E L.

Flourished, 1680.

He was, it appears, first brought up to the law, at the New-Inn; but having a disposition for the arts, he abandoned that profession; and applied himself to drawing, especially in crayons; and with no small degree of success.

Engraving in mezzotinto being at this time but newly invented, the prints executed in this manner were much sought after. This was sufficient encouragement to put Lutterel upon attempting the discovery of the secret. His first invention for laying the mezzotinto ground was by a roller (with teeth I presume) but his success was not equal to the hopes he had formed in its favour. Lloyd, a printseller, with whom our artist was intimate, engaged with him to procure the secret; and an agreement was made between them, that Lutterel should scrape the plates; and Lloyd sell the impressions. Accordingly Lloyd succeeded, and bribed one Blois, who was employed by Blooteling to lay grounds for him, with so small a sum as forty shillings, to reveal it. But when Lloyd was in possession of the secret, he refused to communicate it to Lutterel, which occasioned a quarrel between them. Lutterel then made another attempt in his own way, and produced a ludicrous print, of an *old woman blowing a candle out backwards*, which sold greatly. Soon after he became acquainted with Van Somer, and from him learned the whole process of the art; and an intimacy commenced between him and Becket. On the latter going into business for himself, Lutterel engraved a considerable number of portraits for him, and otherways greatly assisted him. His best portrait is said to be that of *Le Piper, the painter*; to which I shall add the following

following only: *The dutchefs of Cleveland*, after Lely. *Robert Cony*, M. D. a half-sheet print; and *Ben Hamet*, in quarto.

B E N E D E T T O L U T I.

Born, 1666. Died, 1724.

An eminent painter, born at Florence. He was the disciple of Antonio Domenico Gabbiani. He applied himself very closely to his studies, and excelled in historical painting, which he performed not only in oil, but in crayons. His works are generally and justly esteemed. His merit procured him, from the elector of Mentz, the honour of knighthood, with a present of a cross enriched with diamonds. He amused himself but little with the point, two etchings being all we know of by his hand; and both of them are very rare. They are as follows:

A crucifixion, with St. John and Mary Magdalen at the foot of the cross, a small upright plate, from a composition of his own.

A landscape, a middling-sized plate, length-ways, from Guercino.

J O H N L U Y K E N.

Born, 1649. Died, 1712.

This ingenious artist was born at Amsterdam. I do not read of him as a painter, but as a designer and an engraver. Basan says of his prints, "We remark in them a fertility of genius, joined with great spirit, judgment, and facility of execution. He is," adds that author, "the Callot, the Della Bella, and the Le Clerc of Holland." In number, I believe, his works will nearly equal those of any one of the above-mentioned artists; but when put in the scale with them in point of merit, they must be found defective. He neither drew so correctly, nor etched in so clear or determined a style. It is true, there are few of his prints, into which he has not introduced a prodigious number of figures; but then the groups are seldom very artfully managed; the lights, for want of harmony, and from being too much scattered, confuse the subject, and fatigue the eye. It is only comparatively we now speak of them. Considering them by themselves, they possess great merit; though unequal upon the whole to the works of the above great masters. He died at Amsterdam, 1763. The following are by him, all from his own compositions.

Several sets of large *historical* plates, length-ways, taken from the Bible.

The history of the martyrs, a set of small plates, length-ways.

The martyrdom of St. Bartholomew, a large plate, length-ways, on two plates.

The assassination of Henry the Fourth of France, a middling-sized plate, length-ways.

A great variety of other *historical and emblematical subjects*, *fairs*, *public ceremonies*, *landscapes*, *book ornaments*, &c. &c.

It is this artist, I presume, that professor Christ speaks of under the name of JOHN LUYCK, who, he informs us, invented and drew a very considerable number of *historical subjects*; many of which he engraved himself on copper, and often used the initials, I. L.

G A S-

G A S P A R L U Y K E N.

Flourished, 1700.

This artist was the son and scholar of John Luyken, mentioned in the preceding article. He designed and engraved a considerable number of plates; but his works are neither so numerous nor so meritorious as those of his father, whose style he imitated. Professor Christ mentions a modern engraver, residing at Nuremberg, whom he calls GASPARE LUYCK, who, adds he, used these initials, L. C. F. the F. standing for *fecit*. If he and *Gaspar Luyken* be not one and the same person (which I suspect to be the case) I am not in the least acquainted with his works.

M.

DERICK, or THEODORE MAAS, or MAES.

Born, 1656. Died,

A Celebrated painter of landscapes and battles. He was born at Haerlem; and his first master was Hendrick Mommers, a fruit painter; but preferring the works of Nicholas Berchem, he quitted Mommers, and became the disciple of Berchem. He lastly studied under Huchtenburg, whose style of painting he followed with great success. We have several etchings by his hand from compositions of his own, particularly a set of small plates, representing *soldiers, horses, &c.*

P. M A A S, or M A E S.

Flourished,

He was probably a relation to Derick Maas, mentioned in the preceding article, and also a painter. I have seen a small plate, length-ways, etched in a very slight, but spirited style, representing *the Virgin and Child, with two angels*, to which these words are affixed, *P. Maes fecit in Aqua fortis.*

Professor Christ mentions P. MAES, to whom he attributes the prints marked with an M. surmounted by a P. in the manner represented on the plate at the end of the volume. But the prints thus marked are very indifferent, and chiefly copies, so that at any rate they cannot belong to the foregoing artist.

F L O R I O M A C C H I.

Flourished, 1600.

This artist was a native of Bologna, and a scholar of Lodovica Carracci. He is mentioned in the Abecedario as an engraver also; but none of his works are therein specified.

M A C E.

Flourished,

This artist was a native of France. He was employed by Monsieur Jabach, to copy the drawings of landscapes, which he had in his cabinet, and to etch them. A considerable number of the plates in that collection are by him, the rest are by the two Corneilles, Pesne, and Rousseau.

GIOVANNI MAGGI.

Flourished, 1600.

This artist was a native of Rome. He is spoken of as a painter; but he is much better known as an engraver. We have by him many slight etchings, which, however, are not worthy of any very great commendation. He undertook to engrave, on a very large scale, *the plan of Rome, with all the streets, principal buildings, &c.* But wanting money, the enterprize was never put into execution by him; afterwards it was performed upon wood by Paolo Maupini. We have by him, among other etchings, a middling-sized plate, length-ways, representing a *landscape*; with ruins and a waterfall, subscribed, "J. Maius i. et F. 1595." The portrait of a *cardinal*, as large as life; and a set of *fountains at Rome*, in small folio, engraved conjointly with Domenico Paraschi, dated 1618.

ANDREA MAGLIAR.

Flourished,

An Italian artist, who, according to Basan, flourished at the commencement of the present century, and engraved several prints after Solimene and others.

GIOSEFFO MAGLIAR, son of this artist, was also an engraver. Great expectations were formed from the early specimens he gave of his abilities; he died very young. We have by him, *Christ appearing to St. William*, a middling-sized upright plate, from Solimene.

M A I I R. See MEYER.

ISAAC MAJOR.

Flourished, 1620.

He was a native of Germany, and discovering an inclination for the arts, he was placed with Roland Savery, under whose directions he learned the first principles of landscape painting. but being desirous of adding the knowledge of engraving to that of painting, he had recourse to Giles Sadelier; and from him received instructions in that art. He applied himself chiefly to the study of landscapes. But his works do not discover any great indication of taste, or a superior genius; though considering the age in which he lived, they are not devoid of merit. He united the point with the graver, but not with sufficient lightness or ease. The deep shadows are not powerful enough, nor the lights properly harmonized or massed together; so that the effect is feeble and confused. We have by him;

A set of six middling-sized *landscapes*, length-ways, from Peter Stephani,

A very large *landscape*, length-ways, into which is introduced a figure of St. Jerom, from Roland Savery; and several others from his own compositions.

M A I R

M A I R.

Flourished, 1499.

An ancient German master, who, from the resemblance we find in his manner of engraving to that of Martin Schoen, may with great probability be thought to have been his disciple. He designed in the same Gothic style, but still stiffer, and without those marks of genius, and fertility of invention or expression, which we find in the works of Martin Schoen. His figures, in general, are not only disproportioned to one another, but very incorrectly drawn; especially when he attempted to express the naked parts of them. However, it must be said, that if intrinsic merit can have very little share in the recommendation of Mair's works to the notice of the public, the singularity of some of them will, in a great measure, supply that defect, especially with the curious collector. For, according to all appearance, he was the inventor of that species of engraving, known by the name of chiaro-scuro; and his mode of performing it was very simple. He first engraved the subject proposed upon copper, and finished it as much as the artists of his day usually did. He then prepared a block of wood, upon which he cut out the extreme lights, and then impressed it upon the print; by which means a faint tint was added to all the rest of the work, excepting only in those parts, where the lights were meant to predominate, which appear to be heightened with white paint. The drawings for this species of engraving were made on a tinted paper with a pen, and the lights were drawn upon the paper with white paint. The prints performed in the style above-mentioned, are exceedingly good representations of such drawings. The following, among many others, are by this master; all of which have his name, and most of them the date, 1499.

Sampson carrying the gates of Gaza, a middling-sized upright plate.

The wise men's offering, a small plate, length-ways.

The martyrdom of St. Sebastian, a middling-sized plate, length-ways.

A man talking to a woman, as seen in a house through the door, at the bottom is represented a dog snarling at a monkey; a middling-sized upright plate.

The Virgin holding the infant Christ seated on the lap of St. Ann, a small upright plate. On the pedestals of the columns on each side is a W. the mark of another ancient engraver, from whom it was probably copied.

The Virgin and Child, with Joseph holding a candle. The heads of the oxen appear with a crib in the back-ground, buildings, &c. A little angel is kneeling in the front, and another is seen looking over the battlements of the building. The star is represented over the head of the infant, and its rays fall immediately upon him. This singular print, which is in chiaro scuro, is seven inches three quarters high, by nearly five inches and a half wide, and dated 1499.

A L E X A N D E R M A I R.

Flourished, 1660.

This engraver was a native of Augsburg, where he chiefly resided. We

have by his hand several book plates and frontispieces, ornamented with figures both on wood and on copper; the latter of which are executed in a very masterly style, with the graver only. They show us, that he had great command of that instrument; and the drawing of the naked parts of the human figure, whenever they are introduced, is much superior to what one usually meets with in works of this kind. It is greatly to be lamented, that a man possessed of such abilities, as Mair seems to have been master of, should not have been employed upon subjects of greater importance. The frontispiece to Marc Velfer's *Dissertation upon the Antiquities of Augsburg* is by him, dated 1596; also the frontispiece to the *Uranometria*, by John Bayer, dated 1603. He seldom signed his name at length, but used a mark, composed of an A. with a small M. under it, in the manner expressed upon the plate at the end of the volume.

PAUL MAIR, an engraver of Nuremberg, and probably of the same family with Alexander Mair mentioned above, flourished, according to M. Christ, about the same time, and marked his plates with the initials P. and M. joined together in the manner expressed upon the plate at the end of the volume. Paul Mair is said also to have engraved on wood.

M A I U S. See MAGGI.

M A I S O N N E U V E.

Flourished, 1760.

A modern French engraver, by whom we have several prints, particularly *the French Parnassus*, from a bronze, and several portraits, among others, that of *Jaques Theodore Klein*, &c.

P E T E R M A L E U V R E.

Flourished, 1760.

A modern French artist, who resided at Paris, when Basan published his *Dictionary of Engravers*. We have several prints engraved by him; among others the *dozer*, a middling-sized upright plate, from Craesbeck.

C H A R L E S D E M A L L E R Y.

Flourished, 1600.

This artist was a designer, an engraver, and printseller. He resided at Amsterdam. It does not appear from whom he received his instructions in the art of design and engraving; but from the great resemblance his style, with respect to both, bears to that of the Wierex's, one would be led to imagine, that he studied in their school. He worked with the graver only; and so exceedingly neatly, that he nearly, if not entirely, equalled the most laboured performances of Jerom and Anthony Wierix. But then he certainly did not draw so correctly; so that he seems to have possessed the same share of patience and attention, without equal judgment and knowledge of the human figure.

figure. His portraits, which, in my opinion, constitute the best part of his works, do him great honour; some of them in particular are exceedingly fine.

The works of this artist are very numerous. I shall mention the few following engravings only by his hand:

Aboly family, with Mary Magdalen, half figures only, a small plate, length-ways, apparently from his own design.

Several heads, as of *Christ, the Virgin Mary, the apostles, saints, &c.* with a variety of *devotional subjects*, as well from his own designs, as from those of Anthony Sallarts and other masters.

Part of the plates for the *great huntings*, by Straden, in conjunction with the Galles, the Collaerts, &c.

The history of the silk worms, which were brought by two monks into Europe, on six middling-sized plates, length-ways, from J. Straden, entitled *Vermis Sericus*.

Several plates of horses, for a book, entitled *Le Cavalerie Francois*, dated 1602.

He also engraved from Martin de Vos, and several other masters.

PHILIP DE MALLERY.

Flourished, 1650.

According to professor Christ, this artist resided at Antorf, in Germany, where he engraved several small *historical subjects* on copper. They are, he tells us, well executed, and were published about the year 1650. The monogram, which this master used, is composed of an M. a P. reversed, and an E. all joined together, in the manner expressed upon the plate at the end of the volume. But certainly to me it appears to be rather an M. a C. an A. and an L. which, if the date were not so distant, I should think better explained by Charles Mallery.

BERNARD MALPUCCI.

Flourished,

According to the author of the *Abecedario*, he was a native of Mantua, and not only a painter, but an engraver on wood, in the manner distinguished by the appellation of *chiaro-scuro*. He used three blocks, one for the outline, another for the shadows, and a third for the lights. His mark is composed of the initials B. M. with three V.'s following, thus: B. M. VVV. though Papillon says, that the letters which follow ought to be reversed in this manner: B. M. AAA. There is very little certainty, however, with respect to this artist.

DE MAN.

Flourished,

The name of an engraver, affixed to the portrait of *Ant. van Opstal pictor*.

DANIEL

D A N I E L M A N A S E R.

Flourished, 1626.

This engraver resided at Augsburg. He worked chiefly with the graver, in a neat, stiff style. Plates of architecture, plans of buildings, &c. seem to have formed the principal parts of his performances. In conjunction with Wolfgang Kilian, he executed the plates for a work, entitled, *Basilicæ SS. Vdalrici et afræ Augustæ Vindellicorum Historiæ*, published at Augsburg, 1626. He frequently marked his plates with the initials of his name only, in this manner: D. M. F. the F. as usual standing for *fecit*.

A L L A I N M A N E S O N.

Flourished,

In all probability this man was rather an author, than an engraver, and only pursued the art in order to embellish his works with such cuts, as might be necessary for the more ready explanation of his discourses. I have seen a very indifferent engraving, representing the *celestial sphere*, with this inscription affixed, *Allain Maneson inv. et sculp. au College Royale de Bourgogne*.

A D R I E N M A N G L A R D.

Born, Died, 1760.

A modern French painter, who during his studies at Rome, died in that city, A. D. 1760, according to Basan. We have several etchings by his hand, particularly *landscapes* and *sea views*, from his own compositions.

J A C O B M A N N L.

Flourished, 1730.

He was a mezzotinto scraper; and M. Heineken speaks of him as a man of abilities. He was employed by C. Lauch, the keeper of the grand gallery at Vienna, to engrave the pictures which were in that gallery. Accordingly, thirty-one were really finished, when the death of the employer and of the engraver prevented the further execution of this laudable enterprise. And it seems that only eleven were ever published; the rest of the plates being afterwards lost, or, as it is said, sold and destroyed by the heirs of Mannl. As these prints are now become exceedingly rare, I shall transcribe from the above mentioned author the complete list.

1. The work, he tells us, is without any title; but at the head of it is placed the portrait of *the emperor, Charles the Sixth*.
2. *A dead Christ in the tomb, supported by an angel*, half figures, after the younger Palma.
3. *The Virgin, a half figure, holding upon her knees the infant Christ, who is caressing St. John*, after Van Dyck.
4. *Mary Magdalen bewailing her sins, accompanied by an angel*, from Antonio Correggio.
5. *St. Francis praying*, from Giacomo Bassano.
6. *St. Clair praying*, from the same painter.

7. *The*

7. *The repentance of St. Peter*, a half figure, from Spagnoletto.
 8. *The martyrdom of St. Bartholomew*, from Luca Giordano.
 9. *Christ praying in the Garden of Olives, accompanied by an angel*, from Michael Angelo Caravaggio.
 10. *Venus beholding herself in a mirror, which is held by Love*, from Titian.
 11. *Judith departing from the tent of Holophernes*, from Paolo Veronese.
 12. *Christ in the Temple conversing with the doctors*, half figures, from Spagnoletto.
 13. *Sampson delivered to the Philistines*, a large print, from Van Dyck.
 14. *An ecce homo*, half figure, from Titian.
 15. *The Virgin Mary represented as very sorrowful*, a half figure, from the same master.
 16. *A philosopher meditating upon a skull*, a half figure, from Luca Giordano.
 17. *A geometrician measuring with his compasses the figures in a book*, a half figure from the same painter.
 18. *St Marguerita treading upon the dragon* from Raphael.
 19. *Tobit restoring his father to sight*, half figures, from Michael Angelo Caravaggio.
 20. *Christ betrayed*, half figures, after Manfredi.
 21. *Susanna at the bath*, from Tintoret.
 22. *Susanna surprised by the two Elders*, from Annibale Carracci.
 23. *Jupiter and Mercury entertained by Baucis and Philemon*, after Carl Loth.
 24. *Diana and her Nymphs at the bath*. The figures in this picture were painted by Abraham Willeborts, and the animals by John Fyt.
 25. *The Virgin holding the infant Christ upon a table*, from Titian.
 26. *A warrior accompanied by a man, to whom he gives his hand*, after Giorgione da Castelfranco.
 27. *A dying Magdalen*, from the younger Palma.
 28. *Christ carrying his cross, and St. Veronica receiving the Sudarium*, half figures, from Giacomo Bassano.
 29. *Judith with the head of Holophernes*, a half figure, from Alexander Varotari.
 30. *Judith*, a half figure, after Carlo Veneziano.
 31. *A child holding a dog*, a half figure, from Paolo Veronese.
- Prenner assisted by Stampart, also undertook this work; but the prints executed by them, chiefly etchings, are very indifferently executed, and by no means equal to those above cited by Mannl.

JOHN ELIAS MANSFIELD.

Flourished, 1760.

A modern engraver, who, according to Basan, resided in Germany; and by whom we have several prints from various masters.

ANDREA

A N D R E A M A N T E G N A.

Born, 1451. Died, 1517.

According to the general opinion of authors, this celebrated artist was born at a village near Mantua. Some few indeed have asserted, that he was a native of Padua. However, all seem to agree, that he was of low parentage, and, in the early part of his life, had no other employment, than that of attending upon cattle. His leisure hours, which of course were not a few, he employed in drawing and designing. Some of these specimens of his genius being seen by his friends, he was placed with a painter, named Giacomo Squarcione, who was so pleased with him, that he adopted him as his son, and took all possible pains to instruct him in the principles of the art; very properly judging, from the early productions of his pencil, that he would, in process of time, acquire the reputation of a great master. Neither was he deceived; for it is said, that, at the age of seventeen, Mantegna was employed to paint the altar-piece for the church of Saint Sophia at Padua, which was looked upon with admiration by every one, and gained him the daughter of Giacomo Bellini for his wife. He studied the antiques with unwearied assiduity; and accordingly, in all his works, we discover much of that chasteness and simplicity, which is the characteristic of those noble relics of the remoter times. But, at the same time, being neglectful of nature, a knowledge of which ought always to be joined to the study of the antiques, his outlines are, in general, hard and dry; and the gradation of the lights and shadows, are not managed with that skill which is requisite to produce an agreeable effect. He was much employed by the duke of Mantua; who was so well pleased with his paintings, that he rewarded him in a bountiful manner, and conferred upon him the honour of knighthood. His most esteemed performance is said to be the triumph of Julius Cæsar, which is preserved at this time in the Royal Palace at Hampton Court.

Concerning the mode of engraving, adopted by this great artist, performed by single strokes, running from one corner of the plate to another, without any second strokes or hatching over them, in resemblance of drawings made with a pen, we have already spoken in the Essay prefixed to the first volume, Chap. IV. and VI. and a faithful copy from one of his engravings, is given, plate VI. of the same volume; to which the reader is referred. With respect to the general observation, that the Italians consider him as the inventor of engraving on metal, it must be made one would think, by such only, as have not seen Vafari, who expressly attributes the honour to Finiguerra, and places the æra of the invention as early as 1600; at which time, Mantegna was only nine years old. From the artist, whoever he might be, that executed the original of plate V. it is probable, that Mantegna, as well as his contemporary Pollaioli, received their instructions in the art of engraving; at least, it is certain, that they both of them adopted precisely the same mode of performance. By professor Christ, and others, a mark, composed of an M. and an A. joined together, sometimes with an F. either above the monogram, joined to it, or following it, is attributed to this master. But all those marks, without doubt, belong to Marc Antonio Raimondi, and not to Mantegna. The reader may see them

them distinguished upon the plate of monograms, among the marks of Marc Antonio. A tablet, like that expressed upon the same plate, is frequently found upon the engravings of Mantegna; but this is by no means a proof, that the print was executed by him; for Brixianus, and several other contemporary engravers, used a similar tablet. Mantegna's prints are best distinguished by the excellency of the design, and the truth of the outlines, especially where the naked parts of the human figure occur.

The following prints, among others, are by this master :

The entombing of Christ, a middling-sized plate, length-ways. On the tomb is this inscription, HUMANI GENERIS REDEMPTORI.

Christ holding the standard of the cross between two saints, a large upright plate.

A battle of sea gods, in which is seen a back-figure of Neptune; a middling-sized plate, length-ways.

A battle of Tritons, &c. without the figure of Neptune, the same.

Four dancing female figures, the same.

A Bacchanalian, a large plate, length-ways, in which a young man, intoxicated with liquor, appears seated upon a tub, supported by a satyr.

The triumph of Julius Caesar, engraved from his own painting, on nine middling-sized plates, nearly square. A complete set of these engraving is exceedingly rare. They were copied in chiaro-scuro by Andrea Andreani.

BENEDETTO MANTEGNA. See MONTEGNA.

MANTUANUS. See GHISI.

RODOLPHE MANUEL. See DEUTSCH.

MANWAIRING.

Flourished, 1760.

A name affixed to the portrait of the *Rev. Mr. Madan*.

CARLO MARATTI.

Born, 1625. Died, 1713.

This celebrated painter was born at Camerino, in the Marquisate of Ancona. He was the disciple of Andrea Sacchi, and excelled in historical and portrait painting. He studied with great attention, not only the most excellent remains of antiquity, but also the remarkable paintings of the Italian schools; by which means he made himself master of the most beautiful and elegant forms; and these he introduced into his own compositions with great success. But he is particularly commended for the dignity and grace, which he manifested in the airs and turn of the heads of his female figures.

He amused himself with the point; and his etchings are executed in a free, spirited style; much neater, and better finished, than those of painters usually are. The characters of the heads of his figures

are finely expressed ; and the naked parts of them, wherever they occur, are touched in a masterly manner.

We have many prints by him, all of which are much esteemed ; and, among them, the following :

A set of ten small upright plates, the subjects taken from *the life of the Virgin*, after his own compositions.

Several *holy families* and *madonas*, the same, of various sizes.

Joseph discovering himself to his brethren, a middling sized plate, length-ways, from Francis Mola.

Christ discoursing with the woman of Samaria, a large upright plate, from Annibale Carracci.

The scourging of St. Andrew, a middling-sized plate, length-ways, from Dominichino.

Heliodorus driven from the Temple, a large print, length-ways, arched at the top, on two plates, from a picture of Raphael in the Vatican.

St. Charles Borromée, interceding for the people afflicted with the plague, a large upright plate, from Perugin.

M A R C A N T O N I O. See RAIMONDI.

M A R C D E R A V E N N A. See RAVENNA.

A. M A R C E N A Y D E G H U Y.

Flourished, 1760.

A modern French engraver, by whom we have the following prints :

Tobit restoring sight to his father Tobias, a small upright plate, from Rembrandt.

The testament of Eudamidas, a middling-sized plate, length-ways, from Pouffin ; and several portraits ; among them, *Henry IV. of France*, the *duke of Sully*, *Marshal Saxe*, &c.

P E T E R M A R C H A N D, or M A R C H A N T.

Flourished, 1577.

An ancient engraver on wood and copper. According to professor Christ, he marked his prints with a monogram, composed of a P. and an M. joined together, in the manner expressed upon the plate at the end of the volume ; to which was usually added the date, 1577. I much doubt, whether the mark with the date above-mentioned can possibly belong to this artist.

I have seen his name at length, affixed to *a book of goldsmiths ornaments*, consisting chiefly of sprigs and foliage, executed in a very neat, free style, with the graver only. To his name he added the date in this manner : " Petrus " Marchant fecit, 1623." Sometimes he used a monogram, not greatly different from that given by M. Christ. See the plate of monograms.

MARCHAND is also the name of a modern artist, affixed to a portrait of *Mrs. Cibber*, after Hudson.

M A R C O.

M A R C O.

Flourished,

This is only the baptismal name of some painter, for such he appears to have been, by a rude, slight etching of a landscape, into which is introduced *the Sibyl showing to the emperor Augustus the Virgin and Child, who appear in the clouds*. It is a large plate, length-ways; and the name is inscribed in this manner: MARCO. AV. F. but without any date.

M A R C O U L.

Flourished,

According to Florent le Comte, we have engraved by him several ornamental prints for lock and gunsmiths, he being himself in that way of business.

J A Q U E S M A R G H U C C I.

Flourished,

An engraver and printfeller, by whom, according to M. Heineken, we have some prints of *antique busts, statues, &c.*

M I C H A E L M A R I E S C H I.

Born,

Died, 1743.

This artist was a native of Venice, and excelled in designing and painting of architecture. He worked a considerable time in Germany; and afterwards returned to Venice, where he painted the most remarkable views in that city, which he also etched. He died, 1743.

J O H N M A R I E T T E.

Born,

Died, 1742.

This ingenious artist was a native of France. He studied under J. B. Corneille, his brother-in-law, with the intention, it seems, of becoming a painter. But, by the advice of Charles Le Brun, he quitted that pursuit, and applied himself to designing and engraving, and also carried on a considerable commerce in prints. His compositions have frequently a considerable degree of merit. The heads of his figures are often well characterized; his drawing, though much mannered, is not absolutely incorrect. His style of graving is coarse and slight. He worked with both the point, and graver; but never greatly excelled in the use of either. We have a prodigious number of prints by this master; many of them small plates for books, vignettes, and other ornaments of the like kind, as well from his own compositions, as from those of Corneille and other masters. The following are placed among his most capital works:

St. Peter delivered from prison by an angel, a large plate, length-ways, from Dominichino.

Moses found by Pharaoh's daughter, the same, from Nicholas Poussin.

The angels ministring to Christ in the desert, a large upright plate from Le Brun.

M A R I N U S.

Flourished, 1630.

This artist was a native of Flanders, and he resided principally at Antwerp. His plates are executed in a very singular style, with the graver only. The strokes are very fine and delicate, and crossed over each other in a lozenge-like form, which he filled up with thin, long dots. He also seems to have greatly affected to show his command of the graver, by the twisting and turning of the strokes, without the least restriction. His prints, though generally very neat, want the style of the master in the determination of the folds of the draperies, and the outline of the human figure, the extremities of which are heavy and not marked with precision. Cornelius Visscher seems to have had an eye to the works of this master; for his usual style of engraving bears no small resemblance to that of Marinus, but considerably improved, especially with regard to the clearness and beauty of effect. Fine impressions from the best plates of Marinus are held in very high estimation; among which the following may justly be reckoned:

The flight into Egypt, a night piece; a large plate, length-ways, from Rubens.

St. Ignatius curing the diseased; a large upright plate, from the same painter.

St. Francis of Xavier restoring life to a dead person, its companion, the same.

The adoration of the shepherds, a large upright plate, from Jaques Jordaens.

Christ before the high priest Caiphas, the same, from the same painter.

The martyrdom of St. Apollinus, the same, from the same.

The village children forming a grotesque concert, a middling-sized plate, length-ways, from C. Sachtleven, dated 1633.

He also engraved from Michael Angelo, Carravaggio, Van Dyck, and other masters.

M A R I O T T I.

Flourished,

By this artist, who, I presume, was an Italian and a painter, we have etched, in a slight spirited style, a frontispiece to a collection of *altar-pieces*, published at Rome by Giovanni Giacomo Rossi, in folio. It is from a design of Ciro Ferri; and the naked parts of the figures which occur in it are well drawn, and in the style of a painter.

M A R L I E. See LEPICE.

M A R L O W.

Flourished, 1675.

The name of an obscure English engraver, whose only employment appears to

to have been for the booksellers. We find it subscribed to a portrait of *John Mayne*, which was prefixed to a *Practice of Arithmetic*, in octavo, published 1675.

EDMUND MARMION.

Flourished,

If this artist was not an Englishman, he certainly resided in England. We have several slight etchings by him, but not executed in a superior style. The manner he adopted bears some resemblance to that of Gaywood; but the latter was certainly the better artist of the two. I have seen two or three small domestic subjects by Marmion, representing *gentlemen and ladies*, from designs of his own. His name is also affixed to the portrait of *George Tooke* of Popes.

JOHN MAROT.

Flourished, 1670.

This artist was a native of France, and an architect of some note. He chiefly, however, employed himself in engraving plans and elevations of buildings, views of churches, palaces, and other great architectural works, in which he was assisted by his son. "His works," says M. Heineken, "are very considerable, especially if we join to them those of Daniel Marot, architect to William the Third, king of England, who also engraved a great number of plates. We have a collection of prints, entitled, *Recueil des Planches des Sieurs Marot, pere & fils*; and," continues the same author, "as I find, in that collection, prints marked with the name of Daniel Marot, I am led to believe, that Daniel, the architect above mentioned, was the son of John Marot."

A. D. MAROTTE is a name affixed to several plates, in a large folio collection of plans and elevations of the public buildings at Rome, entitled, *Les Edifices Antiques de Rome*, published at Paris by Antoine Desgodetz, 1682. The name probably ought to be spelt Marot, as I cannot find the least account of any artist named *Marotte*; and the style of engraving, in which those plates is executed, exactly resembles that of the Marots.

WILLIAM MARSHALL.

Flourished, 1640.

He was one of those laborious artists, whose engravings were chiefly confined to the ornamenting of books. And indeed his patience and assiduity is all we can admire, when we turn over his prints, which are prodigiously numerous. He worked with the graver only, but in a dry, tasteless style; and from the similarity, which appears in the design of all his portraits, it is supposed, that he worked from his own drawings after the life, though he did not add the words, *ad vivum*, as was common upon such occasions. But, if we grant this to be the case, the artist will acquire very little additional honour upon that account; for there is full as great a want of taste manifest

manifest in the design, as in the execution of his works on copper. As far as one can judge from the portraits, which we have by him, he appears to have begun to engrave early in the reign of James the First; and he was employed by Moseley the bookseller, for forty years from the year 1634. Portraits constitute the best part of his performances; but we have besides a large number of frontispieces, ornamental pages, and other decorations for books, by his hand. I shall take notice of the following prints only:

Alexander, earl of Sterling, an oval in quarto.

Dr. Donne when young, an octavo plate.

The Rev. Dr. John Taylor, an oval quarto.

The Rev. John Sym, the same.

Rev. Josiah Shute, an oval in folio.

Sir Thomas Fairfax on horseback, a small half-sheet print.

The frontispiece to *the Arcadian Princess*, in octavo, dated 1635.

The frontispiece to *the Evangelical harmony*, printed at Cambridge, in quarto.

The frontispiece to *Virgil's Works* by Ogilby, dated 1649.

DES MARTEAU.

Flourished, 1760.

This ingenious artist revived the species of engraving, which had been attempted in several styles by some of the old masters, also by Lutma, Boulanger, and other more modern artists; and indeed carried it to great perfection. It is performed with a point, and consists entirely of dots, which are also softened and harmonized with the graver. We have by Des Marteau, who was a native of France, and resided at Paris, several excellent engravings, in imitation of chalk drawings; particularly academical studies, from the drawings of the greatest French artists. He did not, however, confine himself entirely to academy figures; we have several pastoral subjects by him, from Boucher, and some few historical and emblematical prints: among them are the following:

Lycurgus struck upon the face by a plebeian, by which blow he lost his eye, a middling-sized plate, length-ways, from the younger Cochin.

Justice protecting the arts, a small upright plate, from the same.

An allegorical subject upon the death of the Dauphin, the same, from the same.

PETER MARTENESIE.

Flourished, 1760.

This artist was a native of Antwerp, and the disciple of Le Bas, whose style of engraving he imitated, and with some success. He resided at Antwerp, where he executed several plates; among others,

The country watering place, a middling-sized, upright plate, from Berchem.

The father of the family, a large plate, length-ways, from Greuze.

MARTIN SCHOEN. See SCHOEN.

M A R-

M A R T I N E T.

Flourished,

The name of a modern French lady, who was daughter-in-law to Nicholas Dupuis, from whom she learned the art of engraving. We have by her hand, among other things, *the death of Adonis*, a large upright plate, from Bianchi.

MARTINET, brother to the above-mentioned lady, engraved some small *views, vignettes, animals, &c.*

M A R T I N I.

Flourished,

To an *emblematical subject*, very slightly, and indeed very indifferently etched, I have seen this inscription, *Martini opus*. It is a small upright plate; but the artist is entirely unknown to me.

M A R T I R.

Flourished,

A name affixed to the portrait of *Vincentius Maculanus*.

M A R V I E.

Flourished,

This artist does not seem to have been a regular engraver, but a designer. However, he etched a few plates, particularly one, representing *the rejoicing made at the birth of the duke of Burgundy*, which was finished with the graver by J. Ouvrier.

F. D E L A M A S E.

Flourished,

By this obscure artist, who apparently was a native of France, we have some few etchings, which seem to merit more attention than has been paid to them. I shall mention one in particular, representing *St. Jerom in his cavern*, a middling-sized upright plate, from La Hyre, which proves him to have been a man of ability.

M A S Q U E L I E R.

Flourished, 1760.

A modern French engraver, by whom we have several plates, and, among others, an *old man represented in a desert, kneeling near a skull*, a middling-sized upright plate, from Gerard Dou, entitled, *Diogenes*; also several *vignettes* and other *ornamental book-plates, &c.*

M A S S A R D.

Flourished, 1760.

A modern French artist, by whom we have a variety of *vignettes* and other *book-plates*, from the younger Cochin, Pariseau, and other masters.

J O H N B A P T I S T M A S S E.

Flourished, 1750.

This artist was an excellent miniature painter. He was living, when Basan published his Dictionary, at Paris, his native city; but must, at that time, have been a very old man. It appears, that in the early part of his life, he applied himself to engraving; but he afterwards quitted that profession, and studied painting. However, to his care we owe the several fine engravings from the pictures of Le Brun in the gallery at Versailles. Part of the drawings he made himself, for the engravers who were employed to work from, and directed the work, which, says Basan, required every exertion on his part, to bring it to that perfection with which it was executed. He engraved himself, the portrait of *Mary of Medicis*, which is placed at the head of the collection of prints, entitled, *the Luxembourg Gallery*, from the pictures of Rubens.

G. M A S S I.

Flourished, 1730.

Is a name affixed to a portrait of *Alaman Salviati*, Card. from P. Nelli. dated 1730.

C. M A S S I N I.

Flourished,

The name of an Italian artist, who was apparently a painter. It is affixed to a small upright etching, very slightly executed, from G. F. Greut, representing *Penelope with her web*.

A N T H O N Y M A S O N.

Flourished, 1670.

This artist was a native of France. He flourished towards the conclusion of the last century, and resided, I believe, chiefly at Paris. It appears, that he sometimes amused himself with painting portraits from the life, some of which he also engraved. We have no account of the life of this extraordinary artist; nor are we even informed from what master he learned the principles of engraving. Indeed it seems to have been from no master; for he followed no particular style, but adopted a new one of his own. He worked entirely with the graver, and handled that instrument with astonishing facility. He seems to have had no kind of rule to direct him, with respect to the turning of the strokes; but twisted and twirled them about, without the least regard to the different forms he intended to express, making

them entirely subservient to his own caprice. Yet the effect he has produced in this singular manner, is not only far superior to what one could have supposed, but is often very picturesque and beautiful. It was not in historical engraving that his greatest strength consisted. He could not draw the naked parts of the human figure so correctly as was necessary; but where the subject required the figures to be clothed, he succeeded in a wonderful manner. He paid great attention to the minutiae of the designs he copied from. The hair of the *gray-headed man*, as the portrait of Brisacier is called, is executed with so much lightness and precision, that none, who have not seen and examined it, can form an idea adequate to its singular merit. But these beauties, in many other instances, occur in the works of Masson. It is needless to point them out more particularly, as they are obvious even to the common eye.

Among the most esteemed works by this admirable artist, may be reckoned the following:

The assumption of the Virgin, a large upright plate, from Rubens.

A holy family, a middling-sized plate, length-ways, from N. Mignard.

Christ with the Pilgrims at Emaus, a large plate, length-ways, from Titian, the original picture of which is in the cabinet of the king of France. This admirable print is commonly known by the name of *the table-cloth*, for the cloth, with which the table is covered, is executed in a very singular style. I have seen a proof impression of this plate, in which little more is done than outlines of the figures, &c. scratched in with a dry point upon the plate.

Also the following portraits:

The comte de Harcourt, a large upright plate.

Guillaume de Brisacier, secretary to the queen of France, a middling-sized upright plate; usually known in England by the name of *the Gray-headed Man*, because the hair in this print is so finely executed.

Anne of Austria, queen of France, a large oval plate, from Mignard.

The vicomte de Turenne, the same.

M. Guido Patin, Med. Doct. a small upright plate, from a picture painted by himself, as we may learn from this inscription affixed to it, *Ant. Masson ad vivam ping. et sculp. 1670.*

MAGDALENE MASSON, daughter to the above-mentioned artist, also engraved several portraits in a very neat style; among others that of *Louis Hen. de Gondrin de Montespan*, from a painting by her father.

J A Q U E S M A T H A M, or M A E T H A M.

Born, 1571. Died,

This artist was born at Haerlem; and after the death of his father, Henry Goltzius, a celebrated painter and engraver, married his mother. From his father-in-law he learned the art of engraving. At what age this event took place is uncertain; but we may reasonably conclude, whilst Matham was yet very young. Advised, no doubt, by his tutor, he went to Italy, to complete his studies from the works of the greatest masters; and in that country he

engraved a considerable number of plates. At his return, he worked under the eye of Goltzius, and produced many very valuable prints. Following the example of his father-in-law, he worked entirely with the graver, in a clear, free style; but never equalled him in point of taste or correctness of drawing, especially when confined to the naked parts of the human figure.

The following prints by this artist are greatly esteemed.

Abraham putting away Hagar and Ishmael, a large upright plate, from Abraham Bloemart. The companion, representing *Elisba and the widow of Sarepta*, was engraved by Saenredam.

Sampson sleeping upon the knees of Dalilah, a middling-sized plate, length-ways, from Rubens.

The visitation of the Virgin, a large plate, length-ways, from Francois Salviati.

The nativity of Christ, a large upright plate, from Taddeo Zuccherro.

The Virgin and child, with Elizabeth and St. John, who is presenting a bird to the infant Christ, a middling-sized upright plate, from M. de Boys.

The marriage in Cana of Galilee, a very large plate, length-ways, from F. Salviati.

The same subject, a middling-sized plate, length-ways, from Taddeo Zuccherro.

Christ raising the widow's son from the dead, a large upright plate, arched at the top, from Frederic Zuccherro.

The crucifixion, a large upright plate, from Albert Durer.

The same subject, after Goltzius, a middling-sized upright plate.

Christ with the two disciples at Emmaus, a small upright plate from the same.

The assumption of the Virgin, a large upright plate, from Taddeo Zuccherro.

The alliance of Venus with Ceres and Bacchus, a middling-sized plate, length-ways, from Titian.

Mount Parnassus, from the picture of Raphael in the Vatican.

The loves of the Gods, four middling-sized upright plates. I. *Jupiter and Europa*. II. *Apollo and Leucothoe*. III. *Mars and Venus*. IV. *Hercules and Deianira*.

The type of the human life, a very large print on three plates.

Four times of the day, four middling-sized plates, length-ways, from Carl van Mander.

Persius and Andromeda, a middling-sized plate, length-ways, from H. Goltzius.

Cupid and Psyche, a middling-sized upright plate, from Abraham Bloemart.

Several large *landscapes*, from the same painter.

We have some few portraits by this master; among others, that of *Abraham Bloemart*, from Paul Moreelse, &c.

He also engraved from Michael Angelo, Paolo Veronese, Spranger, and a variety of other masters.

Matham sometimes used a monogram, composed of an I. an M. and an A. joined together. See the plate at the end of the volume.

THEODORE MATHAM.

Flourished, 1630.

He was the son of Jaques Matham, mentioned in the foregoing article; and from his father learned the first principles of engraving. He went to Italy to complete his studies, and worked in the school of Cornelius Bloemart, conjointly with Michael Natalis, Persyn, and other Flemish engravers. He did not confine himself to the graver only, but sometimes called in the assistance of the point. The greater part of his works consists in portraits; and many of them are executed in a manner, that does him much honour as an artist. The following prints are by him:

The Virgin and Child, with St. John, a middling-sized upright plate, after Basan, for the collection of engravings from the pictures in the cabinet of M. Reynot.

A holy family, a middling-sized plate, length-ways, from J. Sandrart.

Add to these the following portraits:

Michael le Blon, agent to the crown of Sweden, a small upright plate, from Vandyck, very scarce.

Stephen Vacht, dean of Sarten, a middling-sized upright plate, from J. Spilberge.

Claudius a Salmasi, from Dubordieu, the same.

Gaspar Barlaeus, Med. et Philos. the same, from J. Sandrart.

Nocuit Differ, the same, without the painter's name, dated 1638.

With many others from P. Gribber, J. Mytens, J. Ravestien, and other Dutch and Flemish masters. He often signed the initials T. M. only to his plates; and sometimes he added to them the word *fecit* or *sculp.* for *sculpsit*.

ADRIAN MATHAM.

Flourished, 1630.

This engraver was a native of Haerlem, but of the same family with the two preceding artists. He worked with the graver only, in a style greatly resembling that of Jaques De Gheyn the elder, who was the disciple of Henry Goltzius; but his works are by no means equal to those of that master in point of merit. Matham drew the human figure very incorrectly; the extremities especially are heavy, and not well marked. The following engravings are by him:

Part of the plates for a large folio volume, entitled, *Academie de L'espée*, published at Antwerp, 1628, by Girard Thibault.

The golden age, a middling-sized plate, length-ways, from Goltzius.

An old man caressing a woman, to whom he presents his purse; a large upright plate, from the same. The heads are nearly half the size of nature.

Two beggars, one a man with a wooden leg, who is playing upon the viol; the other, a woman singing a ballad; a middling-sized upright plate, from A. Vander Venne.

M A T H E U S.

Flourished, 1620.

This artist resided at Paris, where he appears to have worked considerably for the booksellers. His engravings are by no means destitute of merit. They are excessively neat, performed with the graver only, and, from the style in which they are executed, I should suspect that he was the disciple of Thomas de Leu. They appear to be chiefly from his own designs, and consist in general, of frontispieces of various sizes, and other ornamental book plates. The figures, which he occasionally introduced, are not badly proportioned, or ill drawn. I shall mention the following prints only by this master, all from his own designs :

The adoration of the wise men, a small upright plate.

The frontispiece to *a General History of France*, in folio, published at Paris, 1619.

The frontispiece to a book, entitled, *Amours D'Endimion et de la Lune*, the same, 1624.

The frontispiece to *the Works of Thomas Aquinas*, Paris, 1622, &c.

C. M A T H E Y.

Flourished,

The name of an engraver of no great note, affixed to the portrait of *Michael Angelo Corelli*, after Howard ; and some few others.

A. M A T H I E U.

Flourished, 1656.

This artist was apparently a native of France. We have by him some spirited etchings, retouched with the graver, in a style somewhat resembling that of Callot, for a thin folio volume, entitled, *Les Armes triomphantes de son Altesse Monseigneur le Duc d'Esperon, pour le Sujet de son heureuse entree, faite dans la Ville de Düon, le 8me. May 1656*, consisting of the triumphal decorations, which were used at the public entry.

C O R N E L I U S M A T S Y S.

Flourished, 1545.

This artist is placed by M. Heineken in the Flemish school. He flourished about the middle of the sixteenth century ; and from the smallness of his engravings in general, may properly be ranked among the little masters. We have a great number of plates by this artist, chiefly, if not all, from his own designs. His style of engraving bears some resemblance to that of Francis de Babylone ; but his drawing, though not entirely correct, is certainly superior to what we discover in the works of that old engraver. The figures designed by Matsys have much of the Italian taste in them ; and sometimes

sometimes they are by no means inelegant, or badly proportioned. What he failed most in seems to have been the heads of his female figures, which are neither handsome nor expressive. Matsys generally used a monogram composed by a C. an M. and an A. joined together, to which he often added the date. But we frequently meet with another monogram, much resembling that of Matsys, composed by a C. an M. and an E. joined together, bearing nearly the same date. Hence M. Heineken, and other ingenious authors have been led to conclude, that both marks belonged to the same person, and read the name Cornelius Met, or Metsys. Professor Christ attributes the last monogram to a painter named Gaspar, or rather Caspar Medebach, of Cologne; but he had forgotten that the same engraver has, on some few prints, not only affixed the monogram as mentioned, but his name, or the abbreviation of his name, thus, COR. MET. which he himself reads Cornelius Metensis; and perhaps with great probability of truth. Therefore the three last letters, MET. cannot agree with the name of Medebach. But, in order to avoid, as much as possible, this confusion of names, I shall lay before the reader my reasons for supposing, that these marks belonged to two different persons; and if they should not appear to be satisfactory, he must judge for himself. First, those engravings marked with the former monogram, have more spirit and appearance of originality of design, than those marked with the latter, which are not only very stiff and formal, but often copies from other prints. Secondly, the style of the former engravings is more loose and free; the latter appears to be founded upon that of Aldergraver; it is neater indeed, in general, but by no means equal in point of merit. Thirdly, in any compleat set of prints, whether taken from the *Bible histories*, or whether they represent the *virtues, vices, &c.* both these marks never occur, as they would be likely to do, if they were both of them adopted by the same master; especially as we find them upon different prints of the same date: for these artists were certainly contemporary with each other. The reader will find the prints, marked with the latter monogram, noticed under the article METENSIS; and both the monograms copied on the plate at the end of the volume. The following prints are all marked in the manner first mentioned:

A set of prints from the *Old Testament*, small plates, length-ways. Upon some of these, particularly that wherein the angel is represented appearing to Hagar in the desert, and that representing the meeting of Abraham with Melchizedek, the above-mentioned monogram is not only affixed, but the name written at length in this manner, *Cornelius Matsys fecit*: they are dated 1549 and 1550.

The cardinal virtues, small upright plates.

Cleopatra with the asp, a small plate, length-ways, dated 1550.

An old man with two old women, one of whom holds a basket of eggs, a small upright plate, dated 1549.

A set of goldsmiths ornaments, small upright plates; and a variety of other subjects.

CORNELIUS MATTEUS.

Flourished,

The name of an artist, who by his style of etching I suspect to have been a painter. It is affixed to a small landscape, with a ruin in the back-ground, etched in a slight, spirited style, bearing some resemblance to that adopted by H. Swanefield.

LODOVICO MATTIOLI.

Born, 1662. Died,

This artist was born at Bologna. He learned the first principles of drawing from Carlo Cignani, and improved himself from the works of the great masters. He contracted a close friendship with Giuseppe Maria Crespi, a celebrated painter, and etched several plates from his paintings. We have also etchings by Mattioli from his own compositions, and from those of Lodovico Carracci, and other masters.

MAUCOURT.

Flourished,

A modern painter, who also engraved several mezzotintos from his own compositions. According to Basan, he resided at London.

HENRY MAUPERCHE.

Flourished,

This artist was a native of France, and excelled in painting landscapes. He also amused himself with the point, and imitated the style of etching adopted by Swanefield, with some success. We have by him, a set of landscapes, into which he has introduced some historical subjects from the Bible; middling-sized plates, length-ways, from his own compositions. Six plates representing *the history of Tobit*, the same. Six representing *the history of the Virgin Mary*, from the annunciation to the flight into Egypt, both inclusive, the same. Twelve small *landscapes*, length-ways, from Swanefield.

PAUL MAUPIN.

Flourished,

This artist was born at Abbeville in Picardy, and engraved upon wood. We have by him some prints in chiaro-scuro, from Jaques Stella, and a very large plan of Rome, with views of the public buildings, which Giovanni Maggi first undertook to perform; but that artist was obliged to abandon the enterprize, for want of sufficient money to complete it. Basan mentions another MAUPIN, who, he tells us, was a relation to the foregoing artist, and an engraver on wood; but he has not specified any of his works; and Papillon speaks of an engraver on wood, whom he calls SAINT MAUPIN, and informs us that he was a native of Lions, and that, in the year 1625, he engraved *a view of that town* on wood.

CHRIS-

CHRISTOPHER MAUREAR.

Flourished, 1590.

This artist was an engraver on wood, and, according to professor Christ, the disciple of Tobié, or Christopher Stimmer. We have many neat little engravings by him, chiefly from the designs of Tobié Stimmer, and Jost Ammon. His mark is composed of a C. and an M. joined together, in the manner represented on the plate at the end of the volume. He appears to have been a native of Zurich.

DE SAINT MAURICE.

Flourished, 1760.

This gentleman was an officer in the guards at Paris, and a lover of the arts. He was not only a man of taste and a collector, but he amused himself also with the graver. We have by him, among other prints, one representing *an old man playing upon the flute, encompassed by five children*; a very small plate, length-ways, from Le Nain.

FRANCESCO MAZZUOLI, called PARMIGIANO.

Born, 1504. Died, 1540.

This justly celebrated artist was born at Parma, and was taught the first principles of painting by his two uncles. The great reputation, which Michael Angelo Buonaroti and Raphael had acquired by their works, incited his curiosity to go to Rome to examine them. In this city he resided a considerable time, and studied the paintings of the latter with great attention, and with great success. From the fertility of his genius, and the soundness of his judgment, it was reasonable to expect every thing that was excellent at his hand. But his progress towards perfection was greatly retarded by an idle infatuation, which led him to the study of alchemy; in pursuit of which, he not only wasted a considerable part of his property, but, what is far worse, much of that precious time, which if properly applied, would doubtless have greatly augmented his reputation.

As a painter, it is needless to speak of him here. The high esteem his works have justly been held in for so many years is a sufficient proof of their value. As a designer and an engraver only, he claims a place in the present work.

In the etchings of this great master, we discover the hand of the artist, working out a system, as it were, from his own imagination, and striving to produce the forms he wanted to express. We see the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no instruction. It appears to be something entirely new to him, without the knowledge of any thing better. We know, that he certainly was not the first inventor of etching, because it was practised in Germany, before he was of age to attempt it, yet it appears, as if he had been unacquainted of the prior discovery, or only knew of it imperfectly by report; and, in the latter case, he might have been nearly

as

as much at a loss, as in the former. But to return from this digression. The spirit and genius, which appear through the cloud, are such as justly render his etchings exceedingly valuable; and on this account, they have been often copied, and sometimes indifferently. The mechanical part of them is scratched in with the point, often badly corroded with the aqua fortis, and retouched with the graver, without the least appearance of knowledge, as an engraver. But looking beyond these defects the sweet characters of the heads, to the elegant turns of the figures, and to the beauty and simplicity of the compositions of these rude sketches, what is wanting, in the excellency of the mechanical part of the art, is abundantly supplied to the judicious eye, in the fire and animation of the master. The copies are always better than the originals, with respect to the regularity of the workmanship. But even the best of them are exceedingly defective in style and spirit; so that they are easily distinguished upon the comparison. Good impressions of the originals are very rare; such, I mean, as are not retouched. From the foulness of the copper upon which he engraved, and the little skill he had in managing the aqua fortis, his etchings are seldom clear or perfect in their appearance; though some indeed are greatly superior to others in this respect; and those perhaps he executed in the latter part of his life.

It is also said, that he engraved many prints on wooden blocks in chiaro-scuro; but it is much more likely, as Basan justly observes, that he was only the director of these works, and that they were executed by Ugo da Carpi, Andrea Andreani, and other masters. De Piles tells us, that Parmigiano kept an engraver in his house, named Antonio Frontano, who robbed him of all his plates, designs, and wooden engravings for the chiaro-scuros, which drove him nearly to distraction; though he afterwards recovered the greater part of them. Papillon mentioning the same circumstance, adds, that Frontano was an engraver on wood and copper also. But how far this story is to be depended upon, I cannot say.

The following etchings are by this great master:

Moses and the burning bush, a small plate length-ways, which, from the great rudeness of its appearance, seems to have been one of his first attempts.

A holy family, wherein the Virgin is represented seated, and the Child in a cradle before her; a middling sized plate, length-ways.

The adoration of the shepherds, a small upright plate.

The entombing of Christ, a middling-sized upright plate. Guido copied this print, nearly in the same size.

The resurrection of Christ, a small upright plate.

A set of thirteen small upright plates, representing *Christ and the twelve apostles*, single figures.

A mother instructing her four daughters a small plate, length-ways.

A small upright plate, representing *a back figure of a man, with a woman by his side*. All these are from his own compositions.

St. Peter and St. John healing the lame man, from the cartoon of Raphael, a middling-sized plate, length-ways. Basan speaking of this print says, it imitates by means of a second plate (or rather perhaps a wooden block)

the

the effect of a drawing. I have never seen any of the tinted impressions. One which I have before me is a fine spirited etching. We see he has mixed his own sweet manner with that of Raphael, in the treatment of the heads; and it seems to me to lose nothing by the alteration. This, in my opinion, is one of his finest and most determined etchings.

M A Z O T.

Flourished,

An artist of no note, by whom we have some few indifferent portraits; among others, that of *Christian IV. king of Denmark*.

CHRISTIAN DE MECHEL.

Flourished, 1760.

This artist was a native of Bale. He resided at Paris at the time Bâlan published his Dictionary of Engravers. We have by him the following prints:

A philosopher mending his pen, a middling-sized upright plate, from Metz.

Cupid shooting an arrow, a middling-sized upright plate, from Carlo Vanloo.

Four small *views of the Rhine*, from Weirötter, &c.

ISRAEL VAN MECHEL N,

Born, Died, 1523.

I have already spoken of this artist, and of his works, in the fourth Chapter of the Essay on the Art of Engraving, given in the former part of the first volume. It appears, that he was born at Mecheln, a village near Bocholt, a town upon the banks of the Aa, in the Bishopric of Munster in Westphalia. But he resided chiefly at Bocholt.

His father, whose baptismal name was also Israel, was a goldsmith; and it is very probable, that the son himself was first brought up to that business. The great multiplicity of engravings by this artist, and the apparent distance of time in which they were executed, has led M. Heineken, a very able and accurate writer on the subject of engraving, to conclude, that the father engraved, as well as the son. I have already given my opinion in this doubtful case. I shall now proceed to lay before my reader a few specimens of the prints by this artist, which differ the most from one another, that the collector may the more easily refer to them, and decide for himself, if he thinks that difference sufficiently great to justify the supposition of their having been done by more than one engraver. If so, the rudest, of course, will be attributed to the father.

The life of Christ, a set of prints nearly eight inches and an half high, by five inches three quarters wide.

The descent of the Holy Ghost; seven inches and three quarters high, by four inches three quarters wide.

St. Luke painting the Virgin and Child, a middling-sized upright plate.

All the above prints may be ranked among his most early ones. They are drawn in a very bad style; the heads are short and thick, without expression; and the whole of the figures so poorly executed, that they bear the evident marks of a first attempt. These are, without doubt, the plates M. Heineken had before him, when he thought of dividing the works of this master, and attributing a part to the father. But, on carefully examining the rest of his performances, we shall see a gradual advancement in the art; so that it will be impossible, at any rate, to draw the line, with any precision, between the works of the father and the son. And it is also worthy observation, that we find those prints in general may be reckoned among his best, which were also engraved by Martin Schoen. This seems to prove, not only the priority of the engravings by Schoen; but also, that Israel was more skilful in imitating the works of others, than in designing for himself; and this may perhaps, in great measure, account for the manifest difference which appears in his engravings. The following plates may be reckoned among his best.

Judith and Holofernes. An army is represented in the back-ground, with cannons and other instruments of war, a middling-sized plate, lengthways.

The death of the Virgin, a middling-sized upright plate. M. Schoen, and several other contemporary artists, engraved this subject.

The Virgin standing upon a crescent, crowned by two angels, and accompanied by two others; the fall of Satan is represented below; a large upright plate.

The Virgin seated in a landscape, holding the Child to kiss it; the Deity appears in the clouds above; and Joseph is represented sleeping at the Virgin's left hand; a middling-sized upright plate. Albert Durer, and other masters, copied this print. There is a great singularity with regard to this print; for, instead of being finished in his usual style, it is scratched with the point of the graver; and the effect is by no means unlike that which we see in several of the prints by Rembrandt.

The Virgin and Child surrounded by four angels, a middling-sized upright plate, dated 1480.

The Virgin seated holding the infant Christ; a garden wall appears in the back-ground; a small upright plate, with this inscription: *De potissima Maria.* This design was also engraved by Martin Schoen.

Herod's cruelty, a middling-sized upright plate.

Herodias with the head of John the Baptist, at the feast of Herod, twelve inches long, by eight inches and a half high.

The scourging of Christ, a middling-sized upright plate.

St. Jerom seated in a room, pointing to a skull which lies upon the table; the lion's head appears to the right; five inches three quarters high, by four inches wide. This print, in my opinion, is his master-piece. It was copied in the same size and way by Lucas of Leyden.

A man and woman walking, with death behind a tree shaking an hour glass; seven inches and a half high, by four and a half wide. This was also engraved by an artist, whose mark is composed of an H. and an S. joined together;

together; by one, who signs his plates with a single W. and by several others; but the best copy is by Albert Durer.

Several male and female saints, single figures; among them is *St. Agnes*; which print is faithfully copied on the third plate given in this volume.

St. Anthony borne into the air by many devils; a middling-sized upright plate. This composition was engraved by Martin Schoen, and is, I think, one of that artist's most capital performances.

Three naked women, with a globe hanging above them, on which we find these three letters, G. B. A. which are thus interpreted, *Gott Behute Alle*, God keep all. Albert Durer and several other masters copied this print.

The portrait of *his father*.

His own portrait, and that of *his wife*.

A portrait holding a scull, with this inscription, *Respice Finem*.

A cup richly ornamented. The same cup was also engraved by M. Schoen, and in the same size.

A variety of *goldsmiths ornaments*, of several sizes; and a prodigious number of other subjects.

The engravings by this artist are usually signed in the following manner: I. M. or I. V. M. or *Israhel V. M.* or *Israhel V. M. tzu Boeckholt*. The letters are usually expressed in the Gothic character, and are decorated with ornamental flourishes.

M E C H E L N.

Flourished, 1623.

The name of an artist, affixed to the portrait of *Pope Urban the Eighth*, dated A. D. 1623.

M A R Y O F M E D I C I S.

Born, 1574. Died, 1642.

This illustrious personage was queen to Henry the Fourth of France. She was a princess of the house of Medicis in Tuscany. When the arts were reviving in Italy, they met with great encouragement from the grandees of this noble family. It is indeed said, that many of them amused themselves in such branches of the arts as were agreeable to their fancy. Of this great lady we find it recorded, that she was not only exceedingly fond of painting, but drew very neatly. We have a wooden cut, said to have been executed by her own hand. Her partiality for the arts is indeed well known; and to her encouragement we owe that noble collection of pictures, painted by Rubens, preserved in the Luxemburg Gallery at Paris, in which are represented the several actions of her life. The life of the king was also intended to have been executed by the same artist; but the death of that monarch, with the troubles occasioned by that accident, prevented the completion of the design, though Rubens had already begun several of the pictures. The wooden cut above-mentioned is about eleven inches and a half-high. It represents *the bust of a young lady*; and some have supposed it to be intended for her own portrait, at the age of sixteen or eighteen.

The outline is tolerably correct, and the execution far beyond what one could reasonably expect from the hand of a person of such distinction. It imitates hatchings, crossed two and sometimes three times. The strokes, it is true, are rather unequal, and, in some few instances, broken into one another; but it is, however, sufficiently well engraved to convince us, that it was not her first essay. Papillon adds to his description of this print, that, with all its faults, it was superior to the works of several engravers on wood, whom he knew; engravers, I suppose he means, who had been regularly brought up to the art. At the bottom of this curious print is the following inscription.

MARIA MEDICI. F.

MDLXXXVII.

This print is also mentioned by the younger Fournier, in his *Dissertation upon the Art of Engraving on Wood*.

At the bottom of one of the impressions from this engraving, preserved in the royal collection at Paris, is written as follows:

La planche de cette estampe a ete gravee par le Reine Marie de Medicis, qui la donna a M. Champagne, dans le temps qu'il la peignoit, le quel Champagne a ecrit derriere la planche ce qui suit.

Le Vendredi 22 de Fevrier 1629, le reine mere, Marie de Medicis, m'a trouve digne de ce rare present, faite de sa propre main. CHAMPAGNE.

Which in English will read thus:

The plate, or rather *wooden block*, from which this print was taken, was engraved by queen Mary of Medicis, who gave it to *M. Champagne*, at the time he was painting her portrait; which *Champagne* wrote upon the back of the block as follows:

On Friday, the 22d of February, 1629, the queen dowager, Mary of Medicis, thought me worthy of this rare present, engraved by her own hand. CHAMPAGNE.

JOHN VANDER MEER.

Born, 1627. Died, 1690.

This artist, according to some authors, was born at Haerlem; or, as others say, at Schoonhoven. It is equally uncertain under what master he learned the principles of painting; though Basan, without mentioning his authority, tells us, that he studied under John Broers and Berchem; but he seems to have confounded him with the younger Vander Meer, who was a disciple of Berchem. He adds, that he went to Italy, in order to perfect himself in the art. He excelled in painting landscapes, battles, and sea views. He died at Haerlem, A. D. 1690, aged 63. We have by him four small *landscapes with sheep*, which are very scarce.

JOHN VANDER MEER, the younger, who was called DE JONGHE, was thought to be the son of the above-mentioned artist; and, it is said, that he also engraved. I have been inclined to attribute to this artist those spirited etchings, which the reader will find mentioned under DE JONGE. The battles there spoken of may have been engraved from the designs of his father. This artist, as before observed, was the scholar of Berchem, and a very celebrated landscape painter. He died 1688.

D E M E E R E.

Flourished,

The name of a miserable engraver, affixed to a *crucifixion*, with *St. Francis* at the bottom of the cross; a middling-sized upright plate, from Rubens.

M E H E U X.

Flourished,

An engraver, who flourished in the last century, by whom we have several mezzotintos of no great value; among others, a copy of *the rat poisoner*, from Cornelius Visscher.

D. M E I E R.

Flourished, 1617.

A very indifferent artist, who would have done well to have kept his name in obscurity. It is, however, affixed to a slight etching of *a grand fire-work*, exhibited at Paris, at the celebration of the peace between France and Spain: It is dated 1617.

C H R I S T O P H E R M E I G E L.

Flourished,

He resided at Nuremberg, where he published a small folio volume, containing a great number of very indifferent engravings, displaying *the follies of different people of all professions*, which apparently were engraved by himself.

R O B E R T M E I G H A N.

Flourished, 1628.

He was not properly an engraver, but a bookseller. He lived in St. Dunstan's Church Yard. His name appears in the records of the stationers company; and, in the year 1630, he published an edition of the *Merry Wives of Windsor* by Shakspeare. A head of *John Clavel*, dated 1628, is said to have been executed by him.

W. W O L F G A N G M E I E R P E C K.

Flourished, 1560.

This artist, who was a painter and engraver on wood, conjointly with George Liberal, designed and engraved on wood the plants, animals, and other figures, for *the Commentaries of Matthiolus upon Dioscorides*, for three separate editions, in the German and Bohemian languages, and also in Latin: they were printed in Germany about the year 1560.

B. M E I S.

Flourished,

By this artist, who, I suppose, was a painter, I have seen a small upright etching,

etching, very slightly executed, in a style something resembling that of Castiglione. It represents *a poet writing*, and is subscribed *B. Meis fecit*.

M E L. See MIELLE.

A D R I A N M E L A R.

Flourished, 1650.

This engraver resided at Antwerp, where he had an opportunity of seeing the works of the great engravers from Rubens and Van Dyck. He seems, indeed, to have formed his taste upon those of Paul Pontius; but his imitations of that great master are every way defective. He engraved several portraits; and they, with all their faults, appear to me to be the best part of his works. We have by him,

A set of figures, representing *the inhabitants of Africa*, and of both the *Indies*.

St. Michael overcoming the Devil, a middling-sized upright plate, from Rubens.

The portrait of *Francois de Moura*; also that of *Christopher Bernhardt*, &c.

C O U N T D E M E L E U N.

Flourished, 1760.

This gentleman was fond of the arts, and amused himself with the point. We have several small plates engraved by him, from Berchem, Callot, and other masters.

C H A R L E S D O M I N I Q U E M E L I N I.

Flourished, 1760.

This artist was a native of Turin; but resided at Paris at the time Basan published his Dictionary of Engravers. We have several engravings by his hand; and, among others, the following:

The fair cause, a middling-sized upright plate, from Nattier.

The children of the prince of Turin, from Drouais, a middling-sized plate, length-ways.

C L A U D E M E L L A N.

Born, 1601. Died, 1688.

This singular artist was a native of Abbeville in Picardy. His father was the receiver of the customs in that town; and he took great care of the education of his son. His genius for drawing discovering itself very early in life, he was sent to Paris and placed under the direction of Simon Vouet, in order to perfect himself in that art, and his studies promised success; but he was diverted from his application to them by the desire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of sixteen, he went to Rome, where he engraved a considerable

considerable number of plates, many of which are held in great estimation; particularly those for the Justinian Gallery, the portrait of *the Marquis Justinian*, and that of *Pope Urban VIII*. Returning to France, he married at Paris, and settled there, A. D. 1654. The king of France being made acquainted with his merit, assigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and blessed with an excellent constitution, which exempted him from the diseases usually attendant on age, he enjoyed a competent fortune, and was greatly esteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Comte tells us, "that Charles the Second was so much pleased with his performances, that he invited him to come into England, making him, at the same time, very advantageous offers. But the love of his country," continues that author, "prevented his accepting of them."

It is remarked, that most of the plates which he engraved at Rome, and before he went thither, are executed in the usual manner; that is, with parallel strokes, crossed with second and third strokes, as the depth of the shadows might require. But afterwards he adopted a new mode of working with single strokes only, without any second strokes laid upon them; and the shadows are expressed by the same strokes, being made stronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is soft and clear. In single figures, and small subjects, he succeeded very happily; but in large compositions, where great depth of shadow was required, he has failed, and that in proportion as the force of colour was wanted. Besides, in subjects where several figures occur, the sameness of style, which necessarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatness of the effect. His neatest plates in this style have an unfinished appearance, by no means suitable to large engravings; but, at the same time, a lightness exceedingly agreeable, when confined to small ones. According to Le Comte, the works of this master amount to 342. I shall mention the following only, chiefly from his own compositions:

The face of Christ, called the Sudarium of St. Veronica, a middling-sized upright plate, which is executed entirely by a single spiral line, begun at the extremity of the nose, and continued without quitting over the whole face and back-ground; and the better to indulge this singular undertaking, the face is represented full in the front, and the point of the nose as near to the centre, as it could conveniently be placed.

St. Peter Nolasque, carried by two angels, a middling-sized upright plate. This is esteemed as one of his rarest prints.

Four large plates, length-ways, relative to the life of St. Bruno. I. *That saint giving the habit to a brother of the order*. II. *His exhortation to the brotherhood*. III. *His entry into the council*. IV. *The same saint showing the host to the soldiers*.

St. Bruno praying in the desert, a middling-sized upright plate.

St.

St. Francis praying, the same size as the above; and several other subjects of like kind.

Part of the *antique statues* for the Justinian Gallery; which work consists of two volumes and 312 prints,

Part of the *antique statues and busts* preserved in the royal palace of France: the set was completed by Stephen Baudet.

A great number of estimable portraits; among others, that of *Pope Urban VIII.* and the *Marquis Justinian*, mentioned above; also *Cardinal Bentivoglio*, the *Marquis de Crequi*, *M. de Peirese*, *M. de Gassendi*, &c.

He also engraved from Tintoret, Simon Vouet, Le Bernin, Nicholas Poussin, Stella, and other masters. It is to be observed, that Mellan did not always write his name at length, but sometimes the initials only, or abbreviated thus: C. M. or C. Mel. or Cl. Mell. &c.

FRANCESCO ANTONIO MELONI.

Born, Died, 1713.

This artist was a native of Bologna. He appeared to be very fond of painting, and was accordingly placed in the school of Franceschini, in order to acquire a knowledge of that art. Time, however, soon convinced him, that his disposition was not altogether formed for that pursuit. He then took up the graver, and with more success. He worked not only from the pictures of his master, but also from those of several other Italian artists. He died at Venice, 1713. The following are reckoned among his best engravings.

The adoration of the shepherds, a middling-sized upright plate from Carlo Cignani.

Aurora, the same, from the same master.

P. M E N A N T.

Flourished, 1715.

This artist, who appears to have been a native of France, drew after nature, a great part of the views of *the palace and gardens at Versailles*; most of which he engraved himself: the rest are executed by Raymond, Fonbonne, Scotin, Lucas, and other artists. These views are contained in a very large folio volume. They are sufficiently neat; but very stiff, and without effect. In short, neither the drawing or engraving do any honour to the artist.

M E N T Z. See MECHLN.

J. G. M E N T Z E L.

Flourished, 1715.

He is spoken of as an engraver in the *Printfellers Catalogues*; but I am not acquainted with his works,

GIOVANNI BATISTA MERCATI.

Flourished, 1620.

This artist was a native of Sienna; but he resided, as we find by his prints, at Rome. His principal employment seems to have been drawing; but he etched also, and we have several very spirited prints by him, which, though slightly executed, indicate the hand of the master. I shall notice the following only.

A female saint refusing to offer sacrifice to an idol. As there is no painter's name to this print, it was probably etched from a design of his own.

A holy family with St. Catherine, a small upright plate, from Correggio.

He worked also from Pietro de Cortona, and other masters.

ANTHONY LE MERCIER.

Flourished,

By this artist we have some very slight, but spirited and masterly etchings, after the designs of P. Collo. They consist of a set of small folio plates of *architectural ornaments, chimney-pieces, &c.*

JAMES MERCIER is mentioned by Florent le Comte as an engraver; and that author informs us, that he worked from the designs of Michael Angelo Buonarota. I have seen the name "I. le Mercier." affixed to a slight etching in the painter's style, and not without merit, representing *the pope going in procession.*

GASPAR MERIAN.

Flourished,

This artist was a native of Germany. He engraved a set of plates, representing *the ceremonies at the election of the emperor Leopold.*

MATTHEW MERIAN, the ELDER.

Born, 1593. Died, 1651.

This ingenious artist was a native of Basil. His first studies were under the direction of Theodore Meyer, who instructed him in the art of drawing. When he quitted the school of this master, he entered that of Theodore de Brye, and added to his former attainments a knowledge of the art of engraving. Merian was a man of genius. His best works are landscapes and views of towns, palaces, &c. They are usually etched in a slight, free style, and retouched, as occasion required, with the graver. They have the appearance of being really copied from the subjects they represent, and with great exactness, for which reason they will always be valuable; but, at the same time, with no great taste, or attention to the picturesque beauties of the composition. The figures, which he has introduced into his prints, can by no means be considered as the best part of them. They are neither correct, nor well designed; but as his excellence did not consist in drawing of

the human figure, we ought to pass them over as secondary objects, and not be too severe in our remarks.

Merian married the daughter of De Brye, by whom he had issue; and he died, A. D. 1651, aged 58, at Francfort, according to some authors; or at Schwalbach, as is asserted by others. It is no small addition to the honour of this justly esteemed artist, that Wenceslaus Hollar was his disciple.

The works of Merian are exceedingly numerous. His landscapes, views, &c. according to Le Comte, amount to 500 and upwards.

I shall only specify his works (which are very common) in the following general manner:

A set of plates taken from *sacred history*.

A set of *landscapes*, from Paul Brill.

A great variety of *views of cities, towns, castles, palaces*, and other topographical works of different sizes.

Many *frontispieces*, and other *ornamental plates for books*.

Several portraits; and, among them, that of *Daniel Sennertus*, a small upright oval head; also *Arnoldus Weickerdus*, *Med. Doct.* the same, dated 1626.

The various marks, used by this artist, are copied on the plate at the end of the volume.

MATTHEW MERIAN, the YOUNGER.

Flourished, 1640.

He was son to the artist, mentioned in the foregoing article; but not equal to his father in merit. It is thought that he was in England; for we have engraved by him an *emblematical frontispiece*, with the portrait of *Dr. John Donne*, which was prefixed to the folio volume of his Sermons, published 1640.

C. MERIAN, *Junior*, was probably a relation of the above-mentioned artist, and is also supposed to have resided in England. The plates to *Dodona's Grove* by Howel, have the name of this artist affixed to them.

MARIA SIBYLLA MERIAN.

Born, 1647. Died, 1717.

This lady was the grand-daughter of Matthew Merian the elder, and probably the daughter of Matthew Merian, mentioned in the preceding article. She was born at Francfort, and, showing an early inclination for the arts, was placed under Abraham Mignon, from whom she learned that neatness and delicacy of colouring, which so eminently distinguishes her works. Her genius led her to the study of natural history; and she excelled in representing insects, reptiles, flowers, and fruit. She usually painted these subjects on vellum, in water colours, and finished them with the greatest precision and neatness. She undertook a voyage to Surinam, in order to paint the insects and reptiles peculiar to that country; and, at her return to Francfort, she caused them to be engraved, executing many of the plates herself, and published the collection in two large folio volumes, with a full description of them in the German language. In the British Museum

is

is preserved great part of her works, which deserve every possible commendation. They are so well known to the curious in general, that their merit need not be any farther insisted upon.

She died, A. D. 1717, aged 74, and left a daughter, named DOROTHEA HENRIETTA GRAFF, who painted in the same style. She accompanied her mother to Surinam, and, after her death, published a third volume, of *insects, reptiles, &c.* the plates being engraved from the remaining designs of Maria Sibylla.

J A Q U E S V A N M E R L I N.

Flourished,

This artist, with THEODORE VAN MERLIN, who was probably his brother, according to Florent Le Comte, engraved a few plates from Martin de Vos, Pelegrin and other masters. To a portrait of *Anthony Turner*, a Jesuit, the name *Van Merlin* is affixed; but to which of the above artists it should be attributed, I am at a loss to say.

M A D E L A I N E L E M E R S I O N.

Flourished,

This lady's name is affixed to a landscape with cattle, etched in a slight style, bearing some distant resemblance to that of Dankers, when he copied the designs of Berchem. It was published at Paris without date, or the painter's name.

E. M E S N I L.

Flourished, 1760.

A modern French engraver, by whom we have several prints, from Mieris, Karel de Moore, and other painters.

M E T E L L I. See M I T E L L I.

C O R N E L I U S M E T E N S I S

Flourished, 1540.

This artist is also called Metsys, and usually confounded with Matsys. I have, however, ventured to place him by himself, and have given my reasons for this separation in my account of Matsys, to which the reader is referred. Metensis constantly marked his prints in this manner: COR. MET. or with a monogram, composed of a C. an M. and an E. joined together, in the manner represented upon the plate at the end of the volume. His style of engraving bears some resemblance to that of Matsys; but in general, it is stiffer and neater; and several of his plates are copies only from other engravings. However, some of his works are not devoid of merit. Apparently he resided in Italy, for he copied the works of the Italian artists; and it is not improbable, but that he was the disciple of George Pens; but

this is my conjecture only. I shall mention the few following engravings by this artist, of which the two first are copied from other prints.

The entombing of Christ, a small upright plate from an etching by Parmigiano.

A small plate length-ways representing a *battle*, from G. Pens.

Judith with the head of Holofernes, a very small upright plate, dated 1539.

The miraculous draught of fishes, a small plate, length-ways, from Raphael.

Several peasants seated in a shed, a very small plate, length-ways, dated 1530.

Several dancing figures, &c.

J. J. M E T G E R.

Flourished, 1672.

The name of this artist is affixed to the portrait of *Giovanni Everard Nitardo, Card.* engraved for the second volume of *Priorato's History of the Emperor Leopold*: it is, however, a very indifferent performance.

J O S E P H M E T Z K E R.

Flourished, 1566.

According to professor Christ, this artist was a goldsmith, who resided at Gorlitz. The same author informs us, that he engraved on wood, and attributes to him the prints, marked with an L. and an M. joined together, in the manner expressed upon the plate at the end of the volume, and with the date 1566.

M E U N I E R. See MUNIER.

I. F. M E U R S,

Flourished, 1670.

The name of this indifferent artist is affixed to the anatomical engravings for the octavo edition of *Thomas Bartholin's Anatomy*, published at Batavia, 1669.

J. V. MEURS, a name affixed to the portrait of *Tycho Brahe the astronomer*; a small upright plate, arched at the top. It is executed with the graver only, in a very neat, but stiff style. His labours were chiefly confined to the ornamenting of books. We have also several frontispieces by him, which do him no great credit.

C. H. VAN MEURS resided, according to Basan, at Amsterdam, where he engraved a set of prints from Mieris, Vander Werff, and other masters.

R A P H A E L D E M E Y.

Flourished,

This engraver, according to professor Christ, copied some of the works of Henry Goltzius, and perhaps was the disciple of that great master.

J O A C H I M

JOACHIM MEYER.

Flourished, 1570.

This artist was a native of Strasbourg. We have by him, engraved on wood, a set of sixty-two prints, representing a variety of *combats with the sword*.

ANDREA MEYER.

Flourished,

According to professor Christ, this artist was a native of Zurich in Switzerland. He followed the profession of a painter; and also amused himself with the graver. We have several views of towns, said to have been executed by his hand. See a very singular monogram on the plate at the end of the volume, which is attributed to him.

DIRICK, or DIDERIC MEYER.

Born, 1571. Died, 1658.

He was a native of Zurich, and probably of the same family with Andrea Meyer, mentioned above. This artist painted both portraits and historical subjects with success. We have, engraved by him, a set of portraits of the illustrious personages of Switzerland. His mark, according to professor Christ, was composed of a D. and an M. joined together. See the plate at the end of the volume.

RODOLPH MEYER.

Born, 1605. Died, 1638.

He was son to Dirick Meyer, mentioned above. I do not find that he practised painting, but he engraved with tolerable success. We have by him several portraits, and some emblematical prints. His mark, composed of an R. and an M. is represented on the plate at the end of the volume.

CONRAD MEYER, brother to Rodolph Meyer, born A. D. 1618. He was both a painter and an engraver. Professor Christ attributes to him several fine engravings, dated 1670, particularly the cuts for *the Praise of Folly* by Erasmus, marked with the initials C. M. It is certain, that we have several engravings by this artist, from his own compositions.

JOHN MEYER.

Flourished, 1600.

This artist resided at Nuremberg; but was probably of the same family as the foregoing. He was a painter; but we have several prints by him; some of them from his own compositions; particularly a set of *battles*, small plates, length-ways, etched in a very slight but spirited style. He also engraved a set of *fountains at Rome*, which were printed at Nuremberg, at the expence of Sandrart.

FELIX.

FELIX MEYER, a celebrated painter of landscapes and animals, said to be of the same family, etched a few plates from his own designs. He died, A. D. 1713, aged 60 years.

PAUL MEYER, who resided at Nuremberg, was also an engraver. He flourished towards the commencement of the seventeenth century, and was probably a relation of the above artists.

ALBERT MEYERING.

Born, 1645. Died, 1714.

This artist was a native of Amsterdam. He excelled in painting landscapes. The first principles of the art he received from his father, Frederick Meyering; but in order to improve himself, he travelled first to Paris, and from thence to Rome; where meeting with Glauber, they pursued their studies together. He returned to Holland ten years after, having acquired a considerable share of fame. We have several etchings of *landscapes* by him, which are executed in a very slight, hasty style. We see by them, that he took up the point merely for his amusement.

JOHN MEYSSENS.

Born, 1612. Died,

He was born at Brussels, and learned the first principles of painting from Anthony van Opstal. Afterwards he became the disciple of Nicholas Vander Horst. He attempted both historical subjects and portraits, but was most successful in the latter. He settled at Amsterdam, where he published several collections of engraved *portraits*, not only from his own paintings, but from those of Van Dyck, and a variety of other masters, many of which he also etched himself. These, however, are not executed in a manner to add much to his fame. They are, in general, greatly inferior to what might have been expected from his point. We have also engraved by him, *Meleager presenting the head of the boar to Atalanta*, a small upright plate, from Rubens.

CORNELIUS MEYSSENS.

Flourished, 1650.

This engraver was the son of John Meyssens, mentioned in the preceding article. He seems to have been chiefly employed by his father in the engraving of portraits; and we have a considerable number of them executed by his hand. He worked with the graver only, in a very stiff, tasteless style. His best works have no great merit to recommend them. The rest are slovenly performances, evidently executed in a hurry. I shall mention only a set of portraits of *the emperors of the house of Austria*, in folio, entitled, *Effigies Imperatorum domus Austriacæ*: to which is added, *Delineatæ per Joannem Meyssens, et æri insculptæ per filium suum Cornelium Meyssens*; which proves beyond contradiction, that Cornelius was the son, and not the nephew of John Meyssens.

The portraits of *the sovereign princes and dukes of Brabant*, in folio, entitled,
Les

Les Effigies des Souverains Princes et Ducs de Brabant. In these he was assisted by Peter de Jode, Waumans, Van Schupen, and other artists.

Several *frontispieces*, and other *book ornaments*, with a variety of other subjects.

JUSTO AURELE MEYSSONIER.

Born, 1695. Died, 1750.

This extraordinary artist was born at Turin. Basan speaks of him as a painter, a sculptor, an architect, and a goldsmith. He distinguished himself in all these branches of the arts. He obtained the royal patent, as goldsmith to the king, and the place of the first designer in his cabinet. He died at Paris, A. D. 1750, aged 55; and left behind him a large number of architectural drawings, and ornamental designs for goldsmiths, the greater part of which were afterwards engraved and published by Huquier. Meyssonier etched several plates himself of *ornaments*, &c.

M. M E Z I O S.

Flourished, 1626.

An engraver of great merit, though but little known. I have seen some few portraits executed by him, with the graver only, in a very neat, clear style; among others, that of *Joannis Petrus Lothicus, Medicus et Poeta*; a half length, affixed to an edition of his works, published 1626, without the name of the painter.

DOMINICO MICARINO DA SIENNA, called BECCAFUMI.

Born, 1484. Died, 1549.

The true name of this artist appears to have been Micarino; that of Beccafumi he assumed in honour of his patron. He was born of mean parentage, at a village near Sienna; and his first employment was the keeping of sheep. Beccafumi, a citizen of Sienna, seeing him one day busied in designing with his stick upon the sand, conceived a favourable opinion of his abilities, and took him from obscurity. He was first placed with a painter, called Cavanaugh; and afterwards, as some writers affirm, he became the disciple of Pietro Perugino. It is certain at least, that he copied some of the pictures of that artist. But it was at Rome that he completed his studies, from the works of Raphael and Michael Angelo; after which he returned to Sienna, where he was employed in several great works, in fresco and in oil, which acquired him great applause. But nothing contributed more to the establishment of his reputation, than the pavement of the great church at Sienna, which was performed with stones of different colours, joined together in such manner, as the light and shadow of the object required.

Micarino was also an admirable engraver on wood. We have some very spirited *chiaro-scuro*s by him, executed sometimes on two, and sometimes on three blocks; one of them for the outline and deep shadows, the other for the lighter tints. These he engraved not only from his own designs, but from

from those of Titian and other masters. He also etched several plates in a very spirited style, and we have some few prints, executed by him with the graver only. In these the hand of the master is very evident. The figures are drawn in a spirited style; and the extremities are finely marked; but, from want of skill in the management of the point and the graver, the mechanical part of the work has a harsh and unpleasing appearance to the eye accustomed to neatness and precision. His usual mark is a B. divided in the middle by a horizontal line, in the manner expressed upon the plate at the end of the volume.

Professor Christ and others have attributed to him also the mark of Tullianus; but without any solid foundation. Evelyn speaks of *two apostles*, engraved on wood by this artist, as excellently performed; and an etching of *the alchemist*. I shall notice only a large upright print on wood, without the tinted blocks, representing a *nativity*, from Titian, cut in a very spirited manner, to which his monogram is affixed; and a middling-sized upright print, executed with the graver on copper, representing *an old man, standing with his arms elevated*; and a *fore-shortened figure of a young man, lying down, towards the right hand side of the print*. It is marked *Micarino, fec.*

MICHAEL ANGELO DE BATTAGLI. See CERQUOZZI.

J. W. MICHAELIS.

Flourished, 1700.

A very indifferent engraver of portraits, who resided at Francfort. Several of the heads in a work in folio, entitled, *Notitia Universitatis Francofurtanae*, published 1707, are by him.

MICHEL.

Flourished, 1760.

A modern engraver. He was a native of France, and resided at Paris at the time Basan published his Dictionary of Engravers. We have several plates by his hand; among others, *Venus and Cupid*, a middling-sized upright plate from Boucher; its companion, *the same subject*, from the same painter; and some few portraits, particularly that of *Voltaire*. Michel was a man of ability. These engravings, though slight, are by no means devoid of merit.

MICOCARD.

Flourished,

“I have seen,” says Papillon, “a print of *Diogenes*, from Parmigiano, engraved on wood by Micocard, an artist not mentioned by any of the authors on the subject of engraving; it is eighteen inches high by thirteen wide.” This print, I suppose, is copied from the design of Parmigiano, which Ugo de Carpi, and Mark de Ravenna also engraved.

J A N

J A N M I E L

Born, 1599. Died, 1664.

This great artist was a native of Flanders, and the disciple of Gerard Segers. He studied also in Italy a considerable time, and was admitted into the school of Andrea Sacchi, which, however, he soon left; and quitting the grand style of historical painting, applied his talents to more familiar subjects, such as huntings, carnivals, pastoral scenes, and conversations, in which he greatly excelled. He died at Turin, A. D. 1664, aged 65 years. We have several slight etchings by this master, executed in a most masterly manner, so as to produce a very agreeable effect. The figures and animals, which he introduced into these compositions, are drawn with great spirit, and freedom of the point. They are as follows, all from his own designs.

The assumption of the Virgin, a middling-sized upright plate.

Four small plates length-ways, representing *shepherds with cattle*. In one of them appears a fine figure, seated on a bank, picking a thorn out of his foot.

Several middling-sized plates, length-ways, representing *sieges and battles*, for *the History of the Wars of Flanders* by Strada,

J O H N H E N R Y M I E L.

Flourished, 1760.

This artist, and JOHN WILLIAM MIEL, who was probably his brother, are mentioned by M. Heineken, as natives of Germany, and engravers; but he gives us a very unfavourable account of their abilities.

S. C. M I G E R.

Flourished, 1760.

He was a native of France, and resided at Paris. We have several engravings by his hand; but none of them of any great account; also some portraits; among others, that of *David Hume*, the *English* historian, from Cochin, and *John Stanley* the organist, &c.

N I C H O L A S M I G N A R D.

Born, 1608. Died, 1668.

He was born at Troyes, and in that city he acquired the first rudiments of painting, which he improved at Fontainebleau; but completed his studies at Rome. He painted historical subjects and portraits; but his inclination led him to prefer the former, in which he principally excelled. On his return to Paris, he was employed by the king; and at the time of his death, was rector of the Royal Academy of Arts in that city. He etched some few plates from the pictures of Agostino and Annibale Carracci, in one of the apartments of the Farnesean Palace at Rome. They are middling-sized prints, length ways.

PETER MIGNARD, called the ROMAN.

Born, 1610. Died, 1695.

This artist was the younger brother of Nicholas Mignard, and born at Troyes. He received his first instructions in the art of painting from Simon Vouet. He afterwards went to Rome, where he resided two and twenty years, studying the works of the great masters, especially those of Raphael, Michael Angelo, and Annibale Carracci. From his long abode in that city, he was distinguished by the appellation of *the Roman*.

He painted both history and portraits with great success; but the latter formed the most considerable part of his employment. On his return to France, he was patronized by Louis XIV. who honoured him with knight-hood; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. And that prince sat to him ten times for his portrait. We have by this artist only one etching, representing *St. Scholastique adoring the Virgin*, a small upright plate, from his own design.

J. MIGNON.

Flourished,

The name of an obscure artist, by whom we have a coarse, incorrect etching, representing *Abraham purchasing the cave of Macpelah from the children of Heth*; probably from his own design, as he has not affixed the name of the painter. It is inscribed *Jo. Mignon f.*

DANIEL MIGNOT.

Flourished,

This engraver is mentioned by Florent le Comte and other authors; and to him are attributed the prints marked with a monogram, composed of a D. and an M. joined together, in the manner expressed upon the plate at the end of the volume. His works consist chiefly, I believe, of architectural ornaments.

FELICE MILANESE.

Flourished,

By this artist, who was apparently a painter, we have a small upright print, representing *the Virgin seated upon a pedestal, holding the infant Christ*. A bishop with several children, appears before her. It is inscribed *Felice Milanese fec.*

ANDREW MILLER.

Flourished, 1740.

An Irish artist. He resided at Dublin, and engraved several portraits in mezzotinto; some of which are by no means destitute of merit. I shall mention the following only: *Dean Swift*, a whole length, from F. Bindon, dated 1743. *John Harper, in the character of Jobson*. *Mr. Lebeck*, a half length, from

from Kneller. *Lord Newport, lord chancellor of Ireland*, a half sheet print, from Stevens, dated 1747.

MILLER. See MULLER.

ROBERT MILN.

Flourished, 1710.

By this engraver we have some very indifferent prints of antiquities, belonging to Scotland, for a book published at Edinburgh, A. D. 1710, entitled, *Miscellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britannicæ majoris partem pertinent*, &c.

MILOT.

Flourished, 1620.

An engraver, who resided at Antwerp, and apparently worked for the booksellers only. We have several *frontispieces* and *portraits* executed by him, with the graver only, in a neat, but stiff and tasteless style.

MILVIUS. See KYTE.

MICHAEL JANSEN MIREVELT.

Born, 1568. Died, 1641.

This artist was the son of a goldsmith, and born at Delft. His father, perceiving his early inclination for the arts, placed him, at first, with one of the Wierixes, of whom he learned to draw in crayons, and to engrave. At the age of twelve, he executed a print of *the Samaritan woman*; and not long after, a figure of *Judith holding the head of Holofernes*. These juvenile performances attracted the notice of Anthony Blockland, an historical painter of great note; and under his instructions Mirevelt took up the pencil. He was very successful in his attempts at painting history; but finding portraits to be more profitable, he quitted the former by degrees, and applied himself to portrait painting only. His reputation, according to De Piles, was so great, that he exacted what price for his pictures he pleased, never taking less than one hundred and fifty florins a piece. The portraits, drawn and painted by this artist, are exceedingly numerous; and many of them were excellently engraved by William James Delft, his near relation, a very skilful artist. I do not find, that Mirevelt did much with the graver, after he applied himself to painting.

D. MISEROTTI.

Flourished, 1760.

A modern Italian engraver, who executed several of the plates for the collection of prints, from the paintings in the gallery of the great duke of Tuscany.

AGOSTINO MITELLI.

Born, 1609. Died, 1660.

This artist was a native of Bologna. He learned the first principles of painting from Gabbriello Ferrantini, and afterwards became the scholar of Dentone. He excelled principally in painting of architecture and ornaments, which he executed in fresco, as well as in oil. He was much employed at Madrid, by Philip IV. king of Spain; and died in that city, A. D. 1660, aged 51 years. We have several spirited etchings by him, consisting chiefly of *architectural ornaments*, and a set of forty-eight *friezes*, from his own designs.

GIOSEFFO MARIA MITELLI.

Born, 1634. Died, 1718.

This artist, the son and scholar of Agostino Mitelli, mentioned in the foregoing article, was born at Bologna. From his father he received the first rudiments of design and painting. But, I believe, he is much better known by his engravings, than by his pictures or drawings. He etched in a very slight, feeble style, without effect. The naked parts of the human figure he did not sufficiently attend to; neither did he mark the extremities correctly. Yet his works prove him to have been a man of genius; and they seem only to have required more time and attention, to have stamped a higher value upon them. From their being, in many instances, the only engravings from the pictures of several great masters, they are, however, worthy of the attention of the curious. He died at Bologna, A. D. 1718, aged 74 years. We have a very considerable number of etchings by him; and some few of them from his own compositions. I shall mention the following only:

A set of twelve large upright plates, from the most estimable pictures in the churches at Bologna.

The history of Æneas, contained on seventeen large plates, including the title, from the pictures painted by Annibale Carracci, in the Favian palace at Bologna.

The cries of Bologna, on forty-one middling-sized upright plates, from the same master.

The four and twenty hours of human felicity, in small folio. There are two additional prints; so that the set consists of twenty-six. These are probably from his own designs. They were published at Bologna, 1675.

The adoration of the shepherds, from Correggio, a large upright plate.

The invention of the cross, a large plate length-ways, from Tintoretto.

The martyrdom of St. Erasmus, from Nicholas Poussin, a large upright plate.

He also engraved many prints from Titian, Paolo Veronese, and other masters.

His monogram, composed of a G. and two M.'s joined together, is copied on the plate at the end of the volume. He sometimes signed his plates in this manner, G.^{MA} M.^{II}_F.

C. F.

C. F. MOFFEI.

Flourished,

This name is affixed to a coarse, incorrect etching, representing *the death of St. Francis*. It is a small plate, length-ways, and probably from the artist's own design; for it is inscribed, *C. F. Moffei fecit.*

HIERONYMUS MOCETUS.

Flourished, 1510.

The prints by this ancient master are by no means common. He worked with the graver only; but did not excel in the management of that instrument. His style of engraving bears some resemblance to that of Robetta. Though it is considerably neater and clearer, he did not draw the naked parts of the human figure correctly. The extremities especially, are very defective. The study of the chiaro-scuro was at this time very little attended to. We must not wonder, therefore, at finding the works of this artist totally destitute of effect. However, they are not without merit; though, it must be confessed, that their scarcity stamps the greatest value upon them. We have by him,

The resurrection of Christ, with four soldiers at the foot of the tomb, apparently from his own design.

A sacrifice, with many figures, from an antique bas-relief; a middling-sized plate, length-ways.

Also several battles, with other subjects; all of them marked with his baptismal name, written in the manner expressed upon the plate at the end of the volume.

NICOLETO DA MODENA.

Flourished, 1515.

He was a painter of Modena, and seems greatly to have studied architecture and perspective. He is ranked as one of the first engravers of the school of Lombardy; and, when we examine his works, it seems as if the name of engraving only had reached him, and that he had been obliged to work out his own system. It is astonishing, at a time when so many engravers of consequence were living, and had produced such a variety of excellent prints, especially Marc Antonio and his scholars, that this man, who was himself a painter, should have been so much at a loss, not only in the mechanical part of the execution of his plates, but with respect to the compositions and drawing of them also. If these rude productions have any merit to recommend them, it must consist in the buildings and architectural ornaments, which he introduced into his designs, and with which he has frequently crowded them in a very absurd manner. He worked with the graver only; and his largest plates seldom exceeded the common folio size. He usually signed his name at length; but in some few instances, he used the two monograms copied upon the plate at the end of the volume.

We have by him,

The adoration of the shepherds, a middling-sized upright plate, marked with his name at length.

St. Sebastian, a middling-sized upright plate, marked with his baptismal name, *Nicoletto*, on a tablet.

St. Sebastian, a middling-sized upright plate, inscribed, ORA PRO NOBIS, SANCTE SEBASTIANE, and marked with a monogram, composed of an N. and an I.

St. Jerom, seated, and reading with spectacles, a very small upright plate, marked with a monogram, composed of all the letters of his baptismal name.

St. George, a small upright plate, marked with his name at length.

St. Martin, inscribed DIVO MARTI, and marked with his name on a tablet. With a variety of other subjects.

C O S M O M O G O L L I.

Flourished, 1730.

He was a native of Italy, the disciple of Giovanni Batista Foggini, a sculptor of Florence. What progress he made, as a sculptor, I know not; but he seems to have applied much of his time to engraving; and if he succeeded no better in the former than he did in the latter, his works have very little merit to recommend them. We have by him, many of the plates for a book of Etruscan antiquities, published by Thomas Dempster, at Florence, 1724; and part of the plates for the *Museo Fiorentino*; with other works of the like kind. He frequently marked his plates with the initials C. M. only.

FRANCOIS LE MOINE, or MOYNE.

Flourished, 1660.

This artist was a native of France. He worked chiefly with the graver, in a neat, but stiff style; and was concerned with Berain and Chauveau, in drawing and engraving the ornaments of painting and sculpture, which are in the gallery of Apollo at the Louvre.

PETER STEPHEN MOITTE.

Flourished, 1760.

A modern French engraver, by whom we have a considerable number of engravings; and, among others, the following:

The watering place, a middling-sized plate, length-ways, from Wouvermans; and *the repose of the travellers*, its companion, from the same painter.

The fishmonger, from Gerard Dow, a middling-sized upright plate. These prints belong to the collection of the comte de Bruhl.

The triumph of Venus, from Boucher, a large plate, length-ways.

He engraved also from Greuze, Cochin, and other masters.

PIETRO

PIETRO FRANCESCO MOLA.

Born, 1609. Died, 1665.

He was born, according to most authors, at Lugano, a city belonging to the Switzers. Others affirm, that the place of his birth was Coldra, in the district of Como. He was at first the disciple of Giuseppe D'Arpino, and afterwards of Albano. When he quitted the school of the latter, he went to Venice, and studied assiduously the pictures of Titian, Tintoretto, Basan, and Paolo Veronese. He painted historical subjects and landscapes with great success; but his genius seemed more particularly adapted to the latter. His pictures, in both styles, are spoken of with the warmest commendations. He sometimes amused himself with the point; and his etchings, though slight, are uncommonly fine. He added to a masterly style correctness of drawing; and the heads of his figures are exceeding beautiful.

The following are by him:

The Virgin giving the breast to the infant Jesus, a very small upright plate, from his own design.

A holy family with angels, a large upright plate, the same. This plate was begun by him, and finished afterwards with the graver, by some unskilful hand, in a very stiff and tasteless manner.

Joseph discovering himself to his brethren; a middling sized plate, length-ways, from his own composition. This plate has been attributed to Carlo Maratti,

A holy family, with two angels kneeling, and presenting flowers to Christ; a middling-sized upright plate, from Albano.

GIOVANNI BATISTA MOLA.

Born, 1620. Died,

This artist was brother to Francesco Mola, mentioned in the preceding article, and was also the disciple of Albano. He painted both historical subjects and landscapes; but his works will not bear a comparison with those of his brother. He imitated the style of Albano, his master; and there are four pictures, said to have been painted by him at Rome, which have been usually taken for the works of Albano. We have some few etchings by him, and, among others,

Two little Cupids drawing a third Cupid seated in a chariot, a small plate, length-ways, from Albano.

J. MOLENAER.

Flourished,

By this artist, who was probably a painter, we have a slight etching, representing *two peasants playing upon musical instruments, and a third singing, whilst a woman behind him is picking his pocket*; a small plate, length-ways, apparently from his own design.

MOLET.

M O L E T.

Flourished,

We have some plates of gardening by this artist, according to Florent le Comte; but they are not specified by that author.

M O L I G N Y.

Flourished, 1760.

A French artist, who resided at Paris, where he engraved several portraits; among others, that of *Joannis Brute Cure de St. Benoit*, from Cochin.

A N D R E M O L L E S.

Flourished,

Florent le Comte speaks of this artist, and tells us, that he excelled in engraving fountains; but he has not specified any of his works.

PETER MOLYN, called TEMPESTA, and PIETRO MULIER.

Born, 1637. Died, 1710.

He was a native of Haerlem, and, according to some authors, the disciple of Snyder, whose manner of painting he at first imitated. But his genius led him to the study of dismal subjects; and he so far excelled in painting tempests, storms at sea, and shipwrecks, that he was called by way of distinction, *Tempesta*. His pictures are very rare, and held in the greatest estimation. The name of *Pietro Mulier*, or *de Mulieribus*, was given him, on account of having caused his wife to be assassinated, in order to marry a young lady of Genoa, with whom he was in love. But this villainous transaction being discovered, he was seized, imprisoned, and capitally condemned. However, the greatness of his merit, as an artist, occasioned a mitigation of the sentence; but he was still detained in prison, where he diligently followed his profession, and would have continued there, in all probability, for life, had he not met with an opportunity of escaping to Placentia, at the time Louis XIV. bombarded the city of Genoa, after he had been in confinement sixteen years.

To this artist are attributed several very neat prints, executed with the graver only, in a style greatly resembling that of John Vander Velde. They consist chiefly of candle-light pieces, and dark subjects, and are marked, *P. Molyn, fec. or fecit*, the P. and M. being joined together in the manner expressed on the plate at the end of the volume. I shall specify one only, which represents *some figures by candle light, standing by the door in masquerade: at a distance is seen a mock procession*. M. Heineken mentions Peter Molyn the elder, who was a native of Holland, and a painter; but not so eminent as Tempesta. I own, I should rather be inclined to suppose the prints above mentioned ought to be ascribed to the latter, if the time in which he lived agrees with that, in which we may suppose those prints to have been executed, which was apparently towards the conclusion of the
last

last century. Though very neatly executed, they are laboured, heavy performances, and not equal in any degree to what one might expect from the hand of an artist of so much repute as Tempesta. If they were by him, they were probably his juvenile productions: but the decision of this point I must leave to my readers.

JOST, or JODICUS MOMPERT.

Born, 1580. Died,

A very excellent painter of landscapes, said to have been a native of Flanders. His pictures, those especially which are carefully finished, have many admirers. Velvet Brughel and David Teniers often assisted him, by painting the figures for his landscapes, which, in this case, acquire no small additional value. We have several small *landscapes* etched by him, from his own compositions.

PETER MONACO.

Flourished, 1760.

A modern Venetian artist, by whom we have several engravings, from the paintings of the most celebrated masters, preserved at Venice in the cabinets of the curious.

BALTHAZAR MONCORNET.

Flourished, 1650.

Moncornet was one of those laborious artists, whose only merit seems to have consisted in his patience and assiduity. What he wanted in taste and correctness of design, he endeavoured to supply by neatness. Basan hardly does him justice, when he calls him one of the most indifferent French engravers. France certainly produced many worse; and indeed some few of the portraits of Moncornet are not altogether despicable. I shall only mention that of *John George Godelman*, a small upright oval plate, as a proof of this assertion. He was a native of Paris, and established in that city as a printseller. He often worked with the graver only; but sometimes he called in the assistance of the point.

The number of portraits which he engraved is almost incredible. According to Le Comte, they amount to one thousand three hundred and ninety one. I shall specify the following engravings only by this artist:

The battle of Constantine against Maxentius; a middling-sized plate, lengthways, from Rubens.

The triumph of Constantine, the same, from the same. Both these pictures were afterwards engraved by Nicholas Tardieu.

A set of *ornaments* for goldsmiths and jewellers.

A small etching, representing several *rabbits*, in imitation of the style of Hollar.

M. D E M O N G E R O U X.

Flourished, 1760.

A modern connoisseur, who for his amusement etched several plates; among others, a small upright *landscape, with figures and animals*, from Casanove.

J. M O N I.

Flourished, 1570.

This artist was a native of Lyons, and a very skilful engraver on wood. Papillon informs us, that he was also a painter and designer, and that he engraved, from his own compositions, a set of prints for *the Bible History*, published at Lyons by William Rouille, about the year 1570. He also copied the engravings on wood from the Bible, executed by Solomon Bernard, called the *Petit* or *Little Bernard*, which copies were published 1582, at Lyons. That author mentions several other prints of merit by this artist, and adds, that his monogram was composed of an M. surmounted by a double cross, with a figure resembling a 4 at the top, and sometimes he signed his prints with the initials I. M. only.

J O H N B A P T I S T M O N N O Y E R.

Born, 1635. Died, 1699.

This celebrated artist was born at Lisle in Flanders; but was educated at Antwerp; and in the early part of his life was instructed in painting historical subjects. But, on his return to Lisle, he applied himself to the painting of flowers; and succeeded so well, that Le Brun employed him to assist him in the ornamental part of his pictures at Versailles. Whilst he was at Paris, the duke of Montague was struck with the beauty of his performances, and brought him into England; and he, in conjunction with Rousseau and Le Force, embellished the house of that nobleman in Bloomsbury, now the British Museum, with very capital paintings, all the flowers, fruit, and other decorations of that kind, being by his hand. He was afterwards employed by lord Carlisle, lord Burlington, and several others of the nobility. But his most curious work is said to be a looking glass at Kensington palace, which he adorned with flowers for queen Mary, who held him in such high esteem, that she honoured him with her presence, nearly the whole time he was busied in the performance.

He died at London, A. D. 1699, aged 64.

He begun to publish a large collection of prints, from flowers and fruits, after his own designs; and many of the plates for that collection he etched himself in a bold, free style.

B E N E D E T T O M O N T A G N A.

Flourished, 1500.

He was a native of Venice, and is spoken of as a painter; but, I believe, he is more generally, if not better, known by his works as an engraver. It is

is possible, that the prints of Albert Durer, which were brought to Venice, and those of Marc Antonio, who worked some time in that city, might induce him to take up the graver. The invention of engraving was still considered as a novelty, and had not, when he first attempted to pursue the art, been carried to any very great perfection in Italy; for Marc Antonio had not then produced any of his capital works. The efforts of Montagna, as an engraver, are very feeble. Indeed his drawing is exceedingly defective; and the mechanical part of the execution of his plates is very harsh and rude, though, in some few instances, he has attempted to harmonize the lights with small dots.

The prints by Benedetto Montagna bear, however, some resemblance to the first and rudest engravings by M. Antonio; and they are all from his own designs. I shall notice the following only, all marked with his name at length.

The Virgin seated, holding the infant Christ. St. John is standing by her side naked, and Joseph appears below; a town is represented in the back-ground, with a river, and a bridge over it; a small plate, length-ways.

The judgment of Midas, a small upright plate.

A naked figure standing by a tree, a middling-sized upright plate.

Two figures, an elderly man and a youth; the former is playing upon the bagpipes, and the latter, upon the violin; a small upright plate.

A landscape, with a cottage, and an old man seated upon a bank, a small upright plate.

MONTAGNE. See PLATTENBERG.

MONTENAT.

Flourished,

An engraver on wood, by whom, according to Papillon, we have several prints, from the designs of Simon Vouet.

The MARQUIS of MONTMIRAL.

Flourished, 1733.

A French nobleman and lover of the arts, who, for his own amusement, engraved several *landscapes*, from his own designs; and others, from Albert.

NICHOLAS MOOJAERT.

Flourished,

He was a native of Amsterdam, and flourished during the last century. He was a painter, and imitated the style of Rembrandt. We have several engravings by him, from his own compositions.

C. D. MOOR.

Born, 1656. Died, 1738.

This artist was a native of Leyden, and resided at the Hague, where he

died, A. D. 1738, aged 82. He was a portrait painter; and we have some few heads etched by him, from his own designs, in a very slight and hasty manner. I shall mention the three following only: *Gerard Douw*, *John Van Goyen*, and *Francis Van Mieris*.

Moor, the name of a modern English artist, affixed to a portrait of *the Rev. George Whitfield*, after Jenkins.

SAMUEL MOORE.

Flourished, 1715.

This gentleman resided in London, and belonged to some office at the Custom House. He seems to have dedicated much time to the arts, especially drawing and engraving; though it does not appear that he ever arrived at any great degree of perfection in either. His prints are very coarse and heavy, being first roughly etched, and afterwards retouched with the graver. I shall mention only *the coronation procession of king William III. and queen Mary* by this artist; which, as he has not given the name of the designer, we may conclude, was composed by himself; and the indifferent style, in which it is executed, may perhaps justify the supposition.

Vertue tells us, that he made a medley of several things, drawn, written, and painted, which he presented to Sir Robert Harley, speaker of the house of commons, afterwards earl of Oxford: It resembled those, I presume, which we see in the present day, consisting of letters, cards, prints, ballads, and the like, all crowded into one composition, and represented as lying carelessly one upon another.

GIOVANNI BATISTA MORANDI.

Flourished,

An Italian artist, mentioned by Florent le Comte, who tells us, that he engraved several portraits of the popes and cardinals. I rather suspect, that he means *Giovanni Maria Morandi*, an eminent painter of historical subjects, and of portraits: if so, we may suppose, that he was the painter, and not the engraver, of the portraits mentioned by Le Comte.

EDME MOREAU.

Flourished,

This artist was a native of Rheims. He engraved, says Le Comte, from his own compositions, and after the designs of St. Igny and other masters, whose names he has not affixed to his prints. He flourished in the last century.

LOUIS MOREAU.

Flourished,

This artist was a native of France; and probably of the same family with the above-mentioned engraver. He flourished during the present century; but we have very few prints, according to Basan, to which he has affixed his name,

name, having been almost continually employed in ornamental subjects. He worked with the graver only; and the following is cited as a fine specimen of his abilities as an artist, *Christ raising the daughter of Jairus from the dead*; a large upright plate, after La Fosse.

J. M. MOREAU.

Flourished, 1750.

It is probable, that this artist, who was a native of France, was related to the two preceding engravers. Bafan speaks of him as a designer, and tells us, that he etched a diversity of prints; among others, *Bathsheba*, a large plate, from Rembrandt.

I have seen the name J. Moreau, affixed to a large plate, length-ways, representing *the bringing of the little children to Christ*, executed entirely with the graver, in a cold, tasteless style.

PAUL MOREELSE.

Born, 1571. Died, 1638.

He was born at Utrecht, and studied painting under Michael Mirevelt. He was very successful, not only in portraits, but historical subjects and architecture; particularly after he had improved his taste by his studies in Italy. We have some excellent wood cuts in chiaro-scuro by this artist, executed on three blocks; the first for the outline, which is cut in a very spirited style, and the hatchings or cross strokes are delicately expressed; the second is for the dark shadows; and the last for the demi tints. These prints have a light, airy appearance. They are drawn in a slight, but masterly manner; and the union of the several tints produces an agreeable effect. He usually signed the name Moreelse at length, P. the initial of the baptismal name being joined to the M. in a sort of cypher; and in some few instances, he has affixed the cypher only. See the plate of monograms at the end of the volume. We have, among other prints by Moreelse, the following:

The death of Lucretia, a middling-sized print, length-ways, dated 1612.

Several *dancing figures*, the same, bearing the same date.

MORGAN.

Flourished, 1660.

The name of an obscure engraver, whose only noted performance was *a plan of London*, for Ogilby.

JOHN ELIAS MORGEN, or MORGHEN.

Flourished, 1750.

This artist was a native of Germany; but he resided some time in Italy, particularly at Florence, where he made many of the drawings for a collection of prints, engraved after the capital pictures of the Florentine artists, which

which are in the palace of the great duke of Tuscany; part of which, according to Bafan, were also engraved by him.

JOHN MORGEN, is mentioned by M. Heineken, as a distinct artist from the preceding engraver, though probably of the same family; who, together with PHILIP MORGEN, was concerned in the engravings from the antiquities of Herculaneum, published at Naples, 1757.

MORILLON. See CAVE.

JOHN MORIN.

Flourished, 1660.

He was a native of France, and a man of great ability. He was the disciple of Philip Champagne, a celebrated French Artist; and under his instruction he learned the principles of painting. It does not appear, indeed, that he ever arrived at any very great perfection in that art; for he is better known by his works as an engraver, than as a painter. His plates are executed in a singular style, being a mixture of strokes and dots; and they are harmonized with each other, so as to produce a very agreeable effect. They are chiefly etchings: for he does not appear to have understood the management of the graver, by any means equal to that of the point. His portraits, which form the larger part of his works, are many of them executed in a very masterly manner; and, though not finished with all the precision and delicacy, which the graver is capable of producing, manifest, at least, the good taste, freedom of hand, and knowledge of the artist. The following are among his most estimable works.

A crucifixion, a large print on three plates, from Champagne.

The Virgin with the infant Jesus, who is holding a nosegay of flowers; a middling-sized upright plate, from Raphael.

The Virgin adoring the infant Christ; the same, from Titian. This is a fine specimen of the artist's ability.

Several *landscapes* of various sizes, from Foquier. He has attempted in these to finish the distances with dots; but not with his usual success.

Four small *landscapes*, length-ways, from Poelemborg.

Twenty-four portraits of *the illustrious personages of his time*, after Philip Champagne. Some of these are very finely executed.

A variety of other *subjects, portraits, &c.* from Gorgione, A. Carracci, and other masters.

BATISTA DE ANGELO DEL MORO.

Flourished, 1560.

This artist was a native of Verona. According to most authors, he studied painting under Francesco Tobido, called Il Moro; but Florent le Comte, speaking of him, says he was the scholar of Titian, and promised to be one of the most famous artists of the age; but that he died young, being then under thirty years of age. We have several slight, but spirited etchings by him:

him : the extremities of the figures are drawn in a very masterly style. I shall mention the following :

A holy family, with Joseph at a window, from Raphael, a small plate lengthways.

Another holy family, from the same painter, the same.

The baptism of Christ, a large upright plate, from Bernadino Campi of Cremona.

The martyrdom of St Catherine, the same, from the same painter.

Several *landscapes*, fifty according to Le Comte, from Titian.

JOHN MORTIMER.

Born, 1743. Died, 1779.

This excellent artist was born with every requisite to make a great painter. His genius was fertile, and his imagination lively. There is an originality in his works, which add greatly to their value. No man perhaps touched in the heads and other extremities of his figures with more spirit ; and few could draw them more correctly. When he failed, it was from his haste to express his thoughts ; so that, at times, he did not attend with that precision, which historical painting requires, to the proportion of his figures ; and they are sometimes heavy. This defect is, however, well repaid by the lightness of his pencil, and the freedom which appears in his works. He died at his house in Norfolk-street in the Strand, aged 36.

King John granting the Magna Charta to the barons, and the battle of Agincourt, two of his capital pictures, have been engraved. The first was nearly finished by Mr. Ryland, and completed by Mr. Bartolozzi. It is a most admirable print. The plate was purchased from the assignees of the late Mr. Ryland, for the benefit of his widow and family. The last, intended as a companion to the former, was published by Mrs. Mortimer. We have several excellent etchings, in a bold, free style, by Mr. Mortimer, from his own drawings, in pen and ink ; and, among them, a set of twelve large circular plates, representing *characters* from Shakspeare.

His drawings are also exceedingly valuable ; most of which have been engraved by M. Haynes his pupil, Robert Blythe, and other artists.

M O S I N. See MOZIN.

C. MOSLEY.

Flourished, 1760.

He resided at London, and worked chiefly for the booksellers. We have many engravings by him, but much cannot be said in their praise. Among his best prints, I think, we may place some few of his portraits. I shall mention only *Charles the First on horseback*, from the celebrated picture of Van Dyck at Kensington ; and *Marshal Bellisle, on horseback*.

IS A A C

ISAAC MOUCHERON.

Born, 1670. Died, 1744.

A celebrated landscape painter. He was the son of Frederic Moucheron, and born at Amsterdam, where he learned the first principles of this art; but he completed his studies in Italy. His pictures are held in high estimation. He amused himself with the point; and we have a set of plates engraved by him, consisting of nineteen *views of Heemstede, in the province of Utrecht*, from his own designs. Also several *landscapes* from Gaspar Poussin, &c.

M O U N I E R. See MUNIER.

GERARD MOUNTAIN, or MOUNTIN.

Flourished,

This artist was probably a Dutchman, or a German; but it appears also, that he resided in England. He engraved portraits in a neat, stiff style, with the graver alone. They do not, however, possess any great share of merit. I shall mention the following only: *The progenie of the renowned prince James, king of Great Britain, France and Ireland*, with Latin and English verses under it composed by John Webster. *The excellent princess Mary of Austria*. His name is affixed, "Gerrit Mountin sculp." and the portrait of *Francis White*. Sold by Peter Stent.

CHRISTIAN LOUIS MOYAERT.

Flourished,

An artist, mentioned by professor Christ, who attributes to him the engravings marked with a C. and an L. joined together, followed by an M. See the monograms at the end of the volume.

JOHN MOYREAU.

Born, Died, 1762.

This artist was a native of France, and resided at Paris. He painted, designed and engraved. His most excellent works are from the pictures of Wouvermans, and form a set of eighty-seven prints. They are etched and retouched with the graver, so as to preserve much of the effect of the pictures; but if they had been more neatly finished, it would doubtless have added considerably to their value. He did not draw the human figure correctly; whenever, therefore, he attempted such plates, as required truth of outline, he has not been equally successful; as appears in a middling-sized plate, length-ways, representing *the resurrection of Lazarus*, which he has inscribed in this manner: *Peint et grave par J. Moyreau, d'apres le tableau original de Bon Boulouge l'aine*. We have also by him two subjects of hunting, middling-sized plates lengthways, from Van Falens; and the *hunting*

bunting of lions and tygers, a middling-sized plate, length-ways, from Rubens : Suyderhoef engraved a print from the same picture.

LITTLE MOSES. See UYTENBROECK.

MICHAEL MOZIN, or MOSIN.

Flourished,

This artist, if not a native of Holland, resided at Amsterdam. He united the point and the graver in the execution of his plates ; but he was not successful. His style is heavy and laboured, and his drawing exceedingly incorrect. We have by him *several children at play*, a small plate, length-ways, from Cornelius Holstien. *Women returning from the bath*, the same, from Poelemberg. A set of *ornaments*, middling-sized plates, length-ways, from Lutma. He also engraved from Castiglione, Charles Errard, Testelin, and other masters.

J. MULDER.

Flourished, 1710.

This artist resided at Amsterdam. He worked chiefly with the graver, in a neat, stiff style, without taste or powerfulness of effect. Views of palaces, churches, and public buildings, constitute his best performances ; and these he frequently engraved from his own drawings. He did not understand the human figure ; and of course he has failed grievously in every instance, when he attempted to execute historical subjects, as may be seen by the plates, which he engraved for a set of prints from the Bible, in folio, published at Amsterdam, 1720, entitled, *Figures de la Bible*, designed by Picart and other masters. I shall mention besides, a set of small plates, length-ways, entitled, *Veues de Gunterstein*. They are inscribed, " J. " Mulder ad vivum del. et fecit."

MULIERIBUS. See MOLYN.

HERMAN MULLER.

Flourished, 1585.

This artist is said to have been a native of Holland. He flourished towards the conclusion of the sixteenth century. He was the disciple of Henry Goltzius ; but apparently entered the school of that great artist, before he travelled into Italy. The plates of Herman Muller, which were performed with the graver only, have all that laboured exactness, not to say formality and stiffness, which characterized the Flemish and Dutch school at this period, and which Goltzius himself pursued in the early part of his life. Muller was a man of ability. He drew with tolerable precision ; and his best prints are not devoid of expression. He seems to have made more attempts than one to alter his style of engraving, and imitate the bold, free manner introduced by his master ; but he was not successful. His

prints are sufficiently numerous, and by no means uncommon. I shall specify the following only :

The cardinal virtues, four middling-sized plates, length-ways, from Martin Heemskerck.

Part of several sets of *Bible cuts*, conjointly with the Galles, the Sadeliers, &c. from Stradan, and other masters.

Lucretia, a middling-sized upright plate, from C. Ketel.

St. Cecilia, the same. In this plate he has attempted to alter his style of engraving; no painter's name.

A man holding a cock, a small circular plate, the same.

He engraved also from Spranger, Martin de Vos, and other painters.

JOHN MULLER.

Flourished, 1600.

This artist was of the same family with Herman Muller, mentioned in the preceding article; but how nearly related to him does not appear. He was also a disciple of Henry Goltzius; and probably did not enter his school, till the return of that artist from Italy. He imitated the style of his master, and pursued it to a degree of extravagance, which borders upon what may be called enthusiasm in engraving. Basan expresses himself happily enough in these words, *Il gravoit vigoureulement au Burin*. The facility with which he handled the graver, for he worked with that instrument only, cannot be sufficiently expressed; his works must be seen, to convey a proper idea of it to the mind. If in freedom of execution he equalled his master; in every other requisite to form the complete artist, he fell short of him. His drawing is mannered and heavy; and the extremities of his figures are not correctly marked. Also in point of harmony his prints are sometimes very defective. When compared with Goltzius, Muller must certainly yield the palm. He is not, however, much dishonoured by being ranked as inferior to so great an artist. Muller's engravings are valuable, as productions of a very extraordinary nature; exclusive of which they have a prodigious share of merit. Some of them are from compositions of his own, which do him no small credit. I shall mention the following prints by this artist, which are placed among his most estimable performances.

The works of the creation, seven middling-sized circular plates, from Goltzius.

Lot and his two daughters, a middling-sized plate, length-ways, from Spranger.

The band writing on the wall, a middling-sized plate, length-ways, from his own composition.

The adoration of the wise men, the same, from the same. Fine impressions of both these prints are very rare.

The resurrection of Lazarus, a large plate, length-ways, from Abraham Bloemart.

The martyrdom of St. Sebastian, a middling-sized upright plate, from J. van Aken.

Bacchus and Ceres, a large upright plate, from Spranger.

Venus and the Graces, a small upright plate, from the same.

A satyr

A satyr taking a thorn from the foot of a fawn, companion to the preceding, from the same.

Perseus armed by Minerva and Mercury, a large upright plate, from the same.

The apotheosis of the arts, a large upright print on two plates, from the same.

Fortune distributing her gifts, a large print, length-ways, on two plates, from the same.

Several much-esteemed *portraits*, and among them the following:

Maurice prince of Nassau, a middling-sized upright plate, from Mirevelt.

Ambrose Spinola, the same, from the same.

Albert, archduke of Austria, the same, from Rubens.

The infanta Isabella, the same, from the same.

The king of Denmark, the same, from the same.

He also engraved from Adrian van Vries and other masters.

SOLOMON MULLER.

Flourished,

He was probably of the same family with the above-mentioned artist, and flourished apparently at the commencement of the last century. From the style of his engraving, I should suppose he was taught that art in the school of the Wierixes, whose neat manner he imitated. His drawing, however, is incorrect, and the heads of his figures are not well characterized. We have by him a set of small upright prints from the *Sacred History*; and as he has not affixed the name of the painter, it is not improbable, but they may be from his own designs. He sometimes wrote his name *Miller*.

JACOB MULLER.

Flourished,

The name of this artist is affixed to the *frontispiece and plans*, from the designs of George Hatzel, for a book of Gardening, published at Augsburg by Jeremiah Wolft. They are neatly executed, with the graver only; but in a dry, tasteless style.

G. A. MULLER.

Flourished, 1760.

This artist resided at Venice, where he engraved a considerable number of prints; among others, part of the set of prints from the pictures of Rubens, representing *the History of Decius*: the rest were executed by Andre and Joseph Schmutzer. The *two children of Rubens*, a middling-sized upright plate, from a picture painted by that master, which was also engraved by Daulle and Danzel.

JOHN SEBASTIAN MULLER.

Flourished, 1760.

An artist of great abilities, who resided in London, where he engraved many estimable plates : namely, several *landscapes*, after Vander Neer ; a large *landscape*, length-ways, from Claude Lorraine ; and a set of *ruins*, large plates, length-ways, from Giovanni Paolo Pannini.

J. MUNICHUYSEN.

Flourished,

A Flemish artist, who flourished in the last century. He executed several meritorious works with the graver ; and among others, *two boys representing Autumn and Winter*, a middling-sized upright plate, from Gerard Laireffe. The companion, *two boys, representing Spring and Summer*, was engraved by H. Bary after Van Dyck. We have by him also a considerable number of portraits ; among others, *the burgomaster Jost Spiegel*, after M. Limbourg ; also *Henry Vander Graft* ; and *Cornelius Tromp*.

JOHN MUNIER.

Flourished, 1553.

He and John Perrin seem to have been booksellers and partners. They resided at Tholouse, and were both of them indifferent engravers on wood. They worked conjointly about the year 1551. Perrin marked his prints with the initials I. P. separate or joined together, as expressed upon the plate at the end of the volume ; and Mounier constantly used the initials I. M. among others, we have by these engravers, the wooden cuts for a small octavo volume of emblems, entitled, *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes*, published at Lyons, by Mace Bonhomme, 1553.

GERARD MUNTINCK.

Flourished,

This artist appears to have been a native of Groningen, and flourished during the last century. We have by him several portraits executed with the graver only, in a very neat but tasteless style.

ANDREA MURANO.

Flourished,

Palmer, at the end of his History of Printing, speaks of a print, which, he tells us, was marked with the initials, A. M. and dated 1412. He adds, that it was executed upon that mixed metal, on which goldsmiths used to engrave their first proofs ; and he supposes the artist, to whom we owe this singular curiosity, was Andrea de Murano. M. Heineken, with great appearance of justice, supposes, that Palmer, who certainly was not one of the most accurate

accurate writers, had mistaken the date, and that it was 1512, instead of 1412.

If it be thought extraordinary, that only Palmer should have seen such a print, it will not appear to be less so, that he should positively tell us the very species of metal, of which the plate itself was made. It is much to be wished, that he had described the subject of the print; and then, without doubt, the mistake might have been discovered. For if such a print really did exist, it was probably the work of Marc Antonio, Agostino de Musis, or some other contemporary artist.

DOMENICO MARIA MURATORI.

Born, 1661. Died,

This artist was a native of Bologna, and followed, in the early part of his life, the profession of a goldsmith; but his genius inclining towards the arts, he applied himself to drawing, and became the disciple of Lorenzo Pasinelli. He painted historical subjects and portraits with success. We have by him some few etchings, which are executed in a slight, but masterly style. I shall mention only, *the Virgin and Child, with St. Francis*, a small upright plate, from Simon Canterini, dated 1685. The figures in this little etching are very finely drawn.

AGOSTINO DE MUSIS.

Flourished, 1509 to 1536.

This great artist is better known by the name of Agostino Veneziano, or in England by that of Agostin the Venetian, but Musis was his proper family name, as we shall see below. He was a native of Venice, and scholar of Marc Antonio Raimondi. It is not certain at what period he begun his studies under that celebrated master; but the first dated print by Agostino appeared, A. D. 1509, at which time, it is probable, his tutor still resided at Venice. After the death of Raphael, which happened 1520, Agostino de Musis, and Marc de Ravenna his fellow disciple, who had conjointly assisted each other, separated, and worked entirely upon their own account.

The troubles, which happened upon the taking of Rome by the Spaniards, occasioned a dispersion of the artists, who resided in that city. Accordingly Agostino went to Florence, and applied himself to Andrea del Sarto for employment; but that master, dissatisfied with an engraving which Agostino had made, A. D. 1516, from a dead Christ supported by angels, painted by him, would not permit any more of his pictures to be engraved during his life-time.

It is uncertain at what time Agostino died; but his prints are not dated later than 1536. So that it may be reasonably supposed, that he did not long survive that period.

Agostino de Musis imitated the style of his master with great attention, and was, upon the whole, the most successful of all his scholars. In neatness, and mechanical execution with the graver, he has often equalled, if not sometimes exceeded him; but in point of taste, and in the purity and correctness

of outline, he certainly fell greatly short of him. Agostino's drawing had more of manner and stiffness; the heads of his figures are not so accurately marked; nor the other extremities expressed with equal truth.

I have already spoken of the merit of this artist in the Essay, at the beginning of the present volume, to which I refer the reader; adding only, in this place, that he may apparently be considered as the first inventor of that species of engraving, which is performed by dots only.

His common mark was composed of the initials, A. V. with or without a tablet, to which he usually added the date.

I shall specify the following engravings by this artist, most of which are very scarce. Indeed the works of Agostino Veneziano are rarely to be met with complete, and fine impressions.

Noah's sacrifice, a middling-sized plate, length-ways, from Raphael.

The benediction of Isaac, dated 1522, the same, from the same painter.

This plate was re-engraved, A. D. 1524; but the first is by far the scarcest.

The Israelites gathering the manna, the same, from the same. It is said, that Marc Antonio began this plate. Some have attributed the invention of this print to Polidoro Caravaggio.

Samson bound by the Philistines, a middling-sized circular plate, supposed to be one of his most early engravings, and from a design of his own.

A nativity, a large upright plate, from Julio Romano, dated 1531.

A nativity, a small upright plate, copied from a wood cut by Albert Durer.

Christ bound to a pillar, with the emblems of his passion; the same, from the same. Both these prints are very rare.

The last supper, a large upright plate, the same, from the same.

The massacre of the innocents, copied in small, from the engraving after Raphael, by Marc Antonio: very scarce.

Lucretia stabbing herself, a small upright plate, copied from an engraving by Marc Antonio, from Raphael. It has an inscription underneath it, beginning with these words, *Proh dolor, saevo, &c.*

The burying place, or assemblage of emaciated figures, with skeletons, and a figure of Death holding a book. To this print he signs his name at length, in this manner: AVGVSTINVS VENETVS DE MVSIS FACIEBAT, 1518, and adds the usual initials A. V. after Baccio Bandinelli.

The school of Baccio Bandinelli, in which that artist is represented among his scholars; a large plate, length-ways, the same, dated 1531.

The battle of the sabre, so called, because a sword or sabre lies upon the fore-ground, fallen from the hand of a warrior, who is represented as dead, towards the right hand side of the print. The composition of this print is by some attributed to Julio Romano; and by others to Luca Pennis.

A large print, length-ways, called *the climbers*, from the cartoon at Pisa, by Michael Angelo Buonarota, dated 1523, very different from that by Marc Antonio, known by the same name, and consisting of many more figures. This is distinguished by an old man putting on his stockings, and a young soldier, represented as a back-figure, tying up his breeches.

An emperor on horseback, with many attendants, called by some *the triumph of*

of *Marcus Aurelius*, a large upright plate. This print has the tablet also of *M. Antonio*, who was probably concerned in the engraving of it.

A Bacchanalian, wherein *Silenus* is represented supported by two fawns, with women dancing before him.

An old philosopher or magician, seated upon the ground, measuring with his compasses a circle, in which are included the sun and moon, with a dragon and scull in the foreground, dated 1509. The same print was re-engraved, A. D. 1514, the contrary way.

An old man seated upon a bank, with a cottage in the back-ground, a very small plate, length-ways. The face of this figure is executed entirely with dots, made with the point of the graver.

Also several portraits of various sizes.

LORENZO DE MUSIS.

Flourished, 1535.

This artist is supposed to have been the son, or some near relation, of *Agostino de Musis*; as is also,

Givlio de Musis. They were both of them engravers, and imitated the style of *Agostino*; but with no great success. The two following prints are executed by them:

The portrait of *Barbarossa* in profile, a middling-sized upright plate, marked above, MDXXXV. LORENZO DE MYSI FACIEBAT. L. M. and at the bottom, RE DE ALGERI DITTO BARBA ROSA. SOLTAN CHARADIN.

A large print, length-ways, with this title: *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta, &c. Julius de Musis in aes incidit, M.DLIIII.*

M U T E L.

Flourished,

A name affixed to the portrait of *Thomas Fantel de Lagny*.

M U Y S.

Flourished,

An obscure artist, whose name is affixed to the portrait of *William prince of Orange*.

V A N D E R M Y N.

Flourished,

This artist, a native probably of Holland, resided some time in London, where he engraved the portrait of *Richard Leveridge*.

J. M Y N D E.

Flourished, 1760.

This engraver resided chiefly at London, and worked considerably for the booksellers. His prints have very little merit to recommend them; but among

among his best may be reckoned some *anatomical figures*, and several *portraits*, of which last I shall mention the two following only: *Roger, earl of Orrery*; and *William Harris, D. D.*

PETER MYRIGINUS, or MYRICINUS.

Flourished,

He is mentioned as an engraver by professor Christ; but that author has not specified any of his works, and speaks very obscurely concerning a cypher composed of an A. an M. and an E. surmounted with a P. which, in some cases, he supposes may be attributed to this engraver.

N.

N A C H T G L A S.

Flourished,

THE name of a very indifferent engraver of portraits. He worked with the graver only, in a stiff, tasteless style, and probably from his own designs; for he usually adds the word *fecit* to his name.

N A D A T.

Flourished, 1530.

An ancient German engraver, by whom we have a considerable number of prints, marked with a mouse-trap; near which he usually placed a small scroll with this inscription, NA DAT. which the generality of authors take to be the name of the artist, and notwithstanding the small distance, which frequently appears between the two first letters and the three last, read it as one word, *Nadat*. Papillon and some few others indeed divide the letters, supposing the first two to be the initials of the baptismal name, *Natalis*; and the three last of *Datus*. The matter is, however, very uncertain, and the reader must be left to prefer that interpretation, which seems to him to be the nearest to the truth. The works of this master are executed entirely with the graver. They consist chiefly of small prints, representing processions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, resembles so much that of this artist, one may, I think, with no small appearance of probability, suppose that De Brye was his scholar. See the mark of this engraver, copied on the plate at the end of the volume. I shall specify only the following prints by him:

An army on the march, a small plate, length-ways, with the mark, dated 1530.

An army exercising, the same, no date.

The Virgin and Child, with Elizabeth seated, in an arch to the right is represented the angel appearing to Joseph, holding a tablet, inscribed, FILI DAVIT NE TIMEA, &c. and to the left, an angel appearing to Joachim, &c. a middling-sized upright plate.

P E T E R N A G E L.

Flourished, 1500.

This artist was probably a native of Flanders, and instructed in the art of engraving by Philip Galle, whose style at least he imitated, but not very successfully. His prints are by no means well finished, neither did he draw the human figure with any tolerable degree of correctness. He worked much from Martin Heemskerck, and the contemporary painters of his country; and his engravings consist principally of sacred subjects. He

sometimes signed his name at length; but more frequently used a sort of cypher, composed of a P. and an N. joined together. See the plate at the end of the volume. At other times separate, thus, P. N. fec. or P. Na. or P. Na. fecit. I shall mention the following prints only by this artist.

The seven acts of mercy, small plates, length-ways, from Heemskerck.

ARNOLD NAGTEGEL.

Flourished,

An obscure and indifferent engraver in mezzotinto. We have by him, the portrait of *Isach Aboab Rabin*, a half length, apparently from a design of his own; for he adds to his name the words, *Delin. et fecit*, without the name of any painter.

HENRY NAIWYNCK.

Flourished,

This artist was a native of Holland, and a painter of landscapes. I am not acquainted with his pictures; but his etchings are greatly in the style of Anthony Waterloo; but he has improved upon the mechanical part of the workmanship. They possess great merit, and appear to be very faithful representations of nature. We have by him,

Six small upright *landscapes*. The first impressions of these plates are before the name of Clement de Jonghe was affixed as the publisher. Le Comte spells his name *Naiwikex*; but on what authority I know not.

ROBERT NANTEUIL.

Born, 1630. Died, 1678.

This admirable artist was born at Rheims. His genius for the arts discovered itself in the very early part of his life; and, during his studies in the classics and other polite branches of literature, he found time to cultivate it. He married whilst he was very young; and going at length to Paris, he abandoned all other pursuits, and applied himself entirely to the engraving of portraits, which he usually drew himself, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, caused him to draw his portrait in crayons; and he was so pleased with the performance, that he appointed purposely for him the place of designer and engraver of the cabinet, adding the yearly pension of one thousand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D. 1678, aged 48 years. It seems astonishing, as Basan remarks, that having lived so short a time, he should have been able to engrave no less than two hundred and fifty portraits, exclusive of the number of drawings which he made, and the time, which the agreeableness of his conversation was the occasion of his losing, his company being much sought after by men of genius and of the first rank.

Nanteuil's first mode of engraving seems to have been in imitation of that usually adopted by Claude Mellan, executed with single strokes only, without being

being crossed by other strokes; and we have several portraits by him in this style; but he quitted this manner, and applied himself to another infinitely superior, crossing the strokes as occasion required, and harmonizing the lights with dots, made with the point of the graver; so that in clearness and beauty of effect, his best engravings have never been excelled, and rarely, if ever, equalled. He drew correctly; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His slightest prints possess great merit, and manifest the hand of the master.

The portraits by this excellent artist are well known; and it will be impossible to particularize many of them in this work; much less so to say, with any degree of precision, among so many beautiful ones, which are the best. I shall only mention, therefore, the few following, which are said to be ranked among the scarcest of them.

Several portraits of *Louis XIV.* at different ages, after his own pictures, and in part from the paintings of P. Mignard.

Louis of Bourbon, prince of Conde, from his own design, half-sheet print.

Viscomte de Turenne, the same.

John Chapelain the poet, a small upright plate, the same.

John Loret, the same.

Cardinal Richelieu, the same, after Philip Champagne.

John Baptist Colbert, the same, from the same.

Anne of Austria, queen of France, a middling-sized upright plate, from Mignard.

Mr. John Evelyn, a small upright plate, from his own design.

N A P O L I T A I N. See ANGELI.

GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artist was born at some distance from Sienna, and was instructed in the first principles of historical painting by his father, Francesco Nasini; but at eighteen years of age he was sent to Rome, and entered the school of Ciro Ferri, with whom he studied two years; and acquired not only great command of pencil, but a fine taste for design. He was recommended by Ciro Ferri to the grand duke Cosmo III. who employed him to copy the pictures of Pietro da Cortona, in the Palazzo Pitti; and he succeeded so well, that he was handsomely rewarded by the duke. He was also honoured with knighthood by the emperor Leopold, and had several other great favours conferred upon him. We have one small upright etching by this artist, representing *the Virgin with the infant Christ and St. John*, from a composition of his own.

M I C H A E L N A T A L I S.

Flourished, 1650.

This artist was a native of Liege. At Antwerp he learned the first principles

principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Persyn, all artists from the Low Countries, and assisted them in completing the statues and busts, which they were engraving from the collection in the Justinian gallery, consisting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greatest masters. On his return to Flanders, he was invited to Paris, where he resided a considerable time.

He engraved in a bold, open style; but not with much taste. We see by his works, that he handled the graver with great facility; the strokes are clear and regular, but, at the same time, cold and heavy; and from want of proper attention to the *chiaro scuro*, all his works are faulty in the general effect. But his greatest failing appears to be the incorrectness of his drawing, and the want of character in the heads of his figures. The other extremities are also but indifferently expressed. The following prints are ranked among the most estimable by this master.

The Virgin and Child, with Joseph seated behind, leaning his head upon his hand, a middling-sized upright plate, from Andrea del Sarto.

A holy family, from N. Poussin, a large plate, length-ways; the first impressions are before the nudity of the infant was covered with linen.

The Virgin holding the infant Christ, who is sleeping; and St. John is represented by her side; a middling-sized upright plate, from Sebastian Bourdon. The first impressions are before the breast of the Virgin was covered with linen.

The marriage of St. Catherine, a large plate, length-ways, from the same painter.

Mary washing the feet of Christ, a large plate, length-ways, from Rubens.

The last supper, a middling-sized, upright plate, from Diepenbeck.

The assembly of illustrious ecclesiastics, a large print, length-ways, on four plates, from Bertholet Flemael.

Also several much-esteemed portraits; and, among them,

The marquis del Guast, with his mistress, represented as Venus; a middling-sized upright plate, from Titian, &c.

He also engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other masters.

JUAN NAVARO.

Flourished, 1598.

This artist was apparently a native of Spain, and resided at Seville, where he engraved several *frontispieces* for books, which were published in that city. They are executed entirely with the graver, in a very indifferent style.

THOMAS NEALE.

Flourished,

This engraver was probably a native of England, and resided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It is

is executed in a style greatly resembling that of Gaywood; and the face is finished with much care, and not without some merit, when we consider the print as an etching only. From the style in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great share in the execution of the plates for the octavo edition of Ogilby's Fables, published at London. They are, however, by no means, favourable specimens of his abilities.

N E E.

Flourished, 1760.

A modern French engraver, who resided at Paris. He was the scholar of Le Bas, and imitated the style of his master not unsuccessfully. We have by him a considerable number of *landscapes*, after Adrian Vander Veldt, and other masters; also several *vignettes* for Ovid's Metamorphoses, printed at Paris in octavo.

JAMES NEEFF, or NEEFFS.

Flourished, 1635.

This artist was a native of Flanders, and resided at Antwerp. He was probably of the same family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that instrument with great facility. He drew the human figure with some degree of correctness; but in a mannered style. The characters he has given to the heads of the figures, which required great expression, are sometimes too much *outré*; but his best works have much merit. The following, among many other engravings, are by him,

The falling angels, a middling-sized upright plate, from Rubens.

The meeting of Abraham and Melchisedech, a very large plate, length-ways, from the same painter.

A crucifixion, a large upright plate, from the same.

Christ brought before Pilate, a middling-sized upright plate, from Jaques Jordeans.

The martyrdom of St. Thomas, a large upright plate, from Rubens.

The judgment of Paris, and the triumph of Galatea, commonly called the *Ewer of Charles the First, king of England*, a large plate length-ways, from the same.

The satyr with the man who blowed hot and cold, a middling-sized plate, length-ways, from Jordaens. The first impressions have not the address of Bloeteling.

Also several portraits; and, among them, the following:

The marquis de Barlemont, from Van Dyck.

The countess of Egmont, from the same painter.

Francis Snyders, the painter, from the same.

And a variety of other subjects from Seghers, Annibale Carracci, Erasmus Quillinus, and other masters.

NICCOLO NELLI.

Flourished, 1568.

This artist appears to have been a native of Venice, and from the style of his engraving, a scholar of Marc de Ravenna. I have seen by him an *architectural frontispiece, ornamented with figures*, for a book of Plans and Views of the most illustrious Cities in the World. The title runs thus: *De Disegni delle piu illustri Citta et Fortezze del Mondo, Parte I.* with the date, 1568. The figures are by no means badly drawn; and the print possesses great merit. This inscription is affixed, *Nicolo Nelle Venetiano F.* the F. standing for *fecit*. As there is no painter's name added to the inscription, it is highly probable that the print was engraved from a composition of his own.

I suspect, that many of the engravings, without marks, of the foregoing date, may with justice be attributed to this master; particularly those which bear resemblance to the works of Marc de Ravenna. Florent le Comte mentions this artist as an engraver of German portraits: I am not acquainted with them.

FRANCIS DE NEVE.

Flourished,

This artist was a native of Flanders; but he resided a considerable time in Italy. He excelled in painting landscapes, into which he introduced small figures very successfully. He also amused himself with the point. We have many very spirited and masterly etchings by him, of *landscapes with figures*, from his own compositions, which prove the excellency of his taste, and the fertility of his genius. And though they are executed in a slight style, the general effect is exceedingly agreeable.

A. NEURAUTTER.

Flourished, 1715.

He was apparently a native of Prague, at least, he resided there, and engraved a set of figures, entitled *Statuæ Pontis Pragensis*, published 1715. They are small upright plates, executed entirely with the graver, but in a cold, stiff style, which indicates his patience, rather than his genius or good taste.

EDWARD NEWTON.

Flourished,

This name is affixed to the portrait of *William Tansur, the musician*, which, it appears, the artist engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of *Sidney Parkinson*.

S U T-

SUTTON NICHOLLS.

Flourished, 1710.

This very indifferent engraver was, I presume, a native of England. He resided at London, and executed a considerable number of plates for the booksellers. His best prints are slight etchings of *shells*, and other trifling subjects; but when he worked with the graver only, his performances are below all criticism, especially when he attempted the representation of the human figure.

G. D. C. NICOLAI.

Flourished, 1760.

A modern artist, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

D. NICOLE.

Flourished,

A name affixed to a set of slight views, etched in the style of a painter. To these prints there is added the monogram, composed of a W. and an R. joined together, which, I should suppose, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See MODENA.

WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landscapes and architecture. He was born at Antwerp, and became the disciple of Rowland Savery. After he quitted his master, he went to Rome, and resided in that city with his countryman, Paul Bril, three years. His paintings are held in high estimation. Nieulant died at Amsterdam, A. D. 1635, aged 51 years. For his amusement he etched several plates of landscapes, partly from his own designs, and partly from those of Paul Bril. They are executed in a slight, free style, and often retouched with the graver, to harmonize the lights, and strengthen the masses of shadow. I shall specify only a set of *ruins in and about Rome*, middling-sized plates, length-ways, with this inscription, *G. van Nieuwlant, fecit et excud. Antuerpie.*

JOHN ELIAS NILSON.

Flourished, 1770.

A modern German artist, who resided at Augsburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.

BALTHASAR MENEIUS NIMECIUS.

Flourished,

A very indifferent engraver on wood. He was a native of Saxony, and, according to professor Christ, used a singular monogram, composed of a B. an M. and an N. See the plate of monograms at the end of the volume. But these initials are sometimes separate upon his engravings, in this manner, B. M. N.

N I X O N.

Flourished, 1750.

This singular engraver was, I believe, a native of England. Small portraits constitute the greater part of his works, which he executed in a style prodigiously neat; and finished the faces with dots only. The following portraits are by him. *The duke of Cumberland*, a small circular plate. *The duke of Cumberland*, a small upright oval plate. *Frederic, prince of Wales*, the same. *Earl Granville*, the same, &c.

N O B L E S S E.

Born, . Died, 1730.

This artist appears to have been a native of France. He studied the works of Jaques Callot with great assiduity, and formed his taste upon them. He excelled principally in drawing with the pen, which art he also professed to teach. We have some few small *landscapes* etched by him, in the style of Callot. He died 1730, at a very advanced age.

N O B L E T.

Flourished,

The name of a very indifferent artist, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

H. N O B L I N.

Flourished, 1680.

He engraved several large portraits; but in a style, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a half-sheet print.

J. E. N O C H E R.

Flourished, 1760.

A modern French engraver, who studied under Stephen Fessard. We have several *vignettes* by this artist, and also some few *portraits*; among which may be reckoned, that of *Jean Jaques Rousseau*.

CARLO NOLLI.

Flourished, 1760.

A modern Italian artist, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of the *Antiquities discovered at the Herculaneum*.

J. B. NOLLIN, or NOLIN.

Flourished, 1687.

This artist engraved several of the large folio plates for a set of prints, entitled, *Les vues, plans, coupes & elevations du chateau de Versailles*, i. e. "The views, plans, sections, and elevations of the palaces of Versailles." While he was pursuing his studies in Italy, he engraved several plates from A. Carracci, Pouffin, and other masters.

PETER NOLPE.

Flourished, 1640.

This artist was a native of Flanders. He is spoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I shall consider him this place. He worked with the point and the graver, and usually united them; but some of his plates are executed with the graver only, which instrument he handled with much more facility than taste. The disposition of the light and shadow is not happily managed in his historical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landscapes are executed in a very spirited, bold style, which manifest the hand of the master. The following engravings may be reckoned among his most estimable works.

Judith and Thamar, represented in a large landscape, length-ways, from a composition of his own. The same figures were afterwards introduced into another landscape, upon a much smaller scale.

An overflow of water, occasioned by the bursting of a water bank; a large plate, length-ways, the same. This is a very scarce print, and executed with great spirit.

Eight months of the year, great plates, length-ways, the same. I am not acquainted with these prints, and Basan tells us, that he never saw the other four.

St. Paul the hermit, fed by an eagle in the desert, a large plate, length-ways, from Pieter Potter.

St. Peter delivered by the angel from prison, a middling-sized plate, length-ways, from J. V. Vucht.

A set of *beggars*, in the style of Quast, small upright plates, with other grotesque subjects.

The grand cavalcade, made by the citizens of Amsterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.

He usually signed his name at length upon his plates, joining the initials P. and M. together, in the manner as expressed upon the plate at the end of the volume; and in some few instances he used that cypher only.

RICHARD ABBE DE ST. NON.

Flourished, 1760.

He was a native of France, and a lover of the arts. For his amusement he etched several plates in a very peculiar style, resembling washed drawings, in Indian ink. This species of engraving has lately been carried to perfection in England by P. Sandby, and other capital artists. The works of St. Non consist of small subjects, representing *landscapes with ruins*, from the antique; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flourished, 1645.

An artist of great merit, by whom I have seen a slight, spirited etching of a *landscape with ruins*, in a broad masterly style. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very superior style.

COEN V. NOORDT, or NOORDE, who was probably a relation to the above-mentioned artist, engraved *his own portrait*.

JOHN NORDEN.

Flourished, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltshire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of master of arts, A. D. 1573, and that he afterwards resided at Hendon in Middlesex. He was patronized by lord Burleigh, and also by Robert earl of Salisbury, the son of that nobleman. In the year 1614 he enjoyed the office of one of the surveyors of the king's lands.

Norden's great work was his *Speculum Britanniae*, or *Historical and Chorographical Description of Middlesex and Hertfordshire*, with maps.

Vertue makes mention of a *view of London, with a representation of the lord mayor's shew*, as in the collection of Mr. Bagford, and also a *plan of London*. I have carefully examined all the papers, collected by Bagford, now at the British Museum; but have not been lucky enough to meet with these curious engravings.

NORISINO. See PARASOLE.

N O U A L.

Flourished,

A name affixed to a portrait of *Thomas Wilson, bishop of Sodor and Man*.

S I M O N

SIMON NOVELLANO.

Flourished, 1590.

This artist, conjointly with Francis Hogenbergh, etched in a coarse, poor style, *the pompous funeral of Frederick the Second, king of Denmark*, on twenty-one plates, length-ways, in folio, published 1592. A second impression of these plates was re-published, A. D. 1689, with no material variation. He also etched several plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

JOSEPH NUTTING.

Flourished, 1700.

This artist was a native of England, and resided at London. He worked principally for the booksellers, and his engravings have very little merit to recommend them. The best part of his works consist of portraits; and some of them, from their scarcity, have acquired a value, which they do not otherwise in the least deserve. I shall mention the following portraits only: *Mary, dutchess of Beaufort*, from Walker. *Matthew Mead*, father of Dr. Mead, the physician. *Sir John Cbeke*, from an old painting. *G. Parker the almanack maker*. *Johannes Jacobus Scheuchzerus*, from Melchior Fufslinus. And *William Elder the engraver*, from a drawing by the elder Faithorne.

JOHN GEORGE NUVOLSTELLA, or NIVOLSTELLA.

Born, 1594. Died, 1624.

This artist was a native of Mentz. He worked principally on wood, and executed a set of prints for Virgil's *Æneis*, and other poetical subjects. He also engraved a set of the *Holy Fathers*, from the designs of Tempesta.

O.

LEON HENRY VANDER O.

Flourished, 1660.

AN engraver of no great eminence, who worked chiefly for the booksellers. We have, among others, the following portraits by him, in Priorata's History of the Emperor Leopold: *James, duke of York. J. C. de Kenigsmarch. Gualter Leslie, Eq. Aur. Pietro Strozzi, &c.*

MAURO ODDI.

Born, 1639. Died, 1702.

This artist was a native of Parma. He is spoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expressed upon the plate at the end of the volume, are attributed to him.

MICHAEL ODIEUVRE.

Flourished, 1735.

He was a printseller, established at Paris; but it appears, that he sometimes amused himself with the graver, as we find particularly in a set of portraits of *illustrious personages*, published by him, A. D. 1738, with this title, *Portraits des Personages illust. de l'un & de l'autre Sexe, recueillis et gravés par les soins de Michel Odieuvre, marchand d'Estampes à Paris.*

MATTHEW OESTEREICH.

Flourished, 1750.

This singular artist was a designer and engraver. His plates are chiefly etchings, in a slight, spirited style. Among his most estimable performances are reckoned, a set of twenty-four *caricaturas* from Ghezzi, in folio, published at Dresden, 1750; with this title, *Raccolta de XXIV. Caricature, disegnate colla penna dal celebre Cavalier Ghezzi, conservati nel Gabinetto di sua Maesta il Re de Polonia. Matb. Oestereich.* These plates were republished at Potsdam. A. D. 1766, with the addition of eighteen others, from the designs of John Baptist Internari, and other masters. To these may be added a set of forty plates, in folio, from the drawings of the great masters, in the collection of the Count de Bruhl, published at Dresden, A. D. 1752. Oesterich assisted also in engraving the pictures in the grand gallery at Dresden. See his mark composed of an M. and an O. joined together, on the plate at the end of the volume.

G I R O L A M O O L G I A T U S.

Flourished, 1572.

To a large arched print, length-ways, representing *the Trinity, with a multitude of angels, saints and prophets*, from a picture of Frederic Zuccherò, his name and date are affixed in this manner, "*Hieronymus Olgiatus F. 1572.*" I know little of this artist; except that he copied with great accuracy the style of engraving adopted by Cornelius Cort and Agostino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with precision.

P E T E R O L I V E R.

Born, 1600. Died, 1660.

He was the son of Isaac Oliver, the celebrated miniature painter. Peter was instructed by his father in the art of painting in miniature, and surpassed him in excellency of finishing, especially of portraits. He resided at London, where he died about the year 1660, aged threescore, and was buried near his father at White Friars.

Vertue informs us, that he etched some small historical subjects; but he has not specified any of them.

J O H N O L I V E R,

Born, 1616. Died,

It appears that his baptismal name was John, and not Isaac, as it is generally reported. He was a relation to Peter Oliver; mentioned in the preceding article. The honourable Mr. Walpole supposes him to have been his nephew. He was a painter on glass, and certainly possessed great merit. There is a window executed by him in Christ Church, Oxford, representing the delivery of Peter from the prison by the angel, which is a sufficient testimony of his abilities. It is thus inscribed: *I. Oliver aetat. suae 84, anno 1700, pinxit deditque.* It is to be observed, that the initials I. and O. are joined together, the former passing through the centre of the latter. To this artist are attributed some few portraits, particularly those of *James the Second of England*, in mezzotinto, and of *lord chancellor Jefferies*, and of *John Woremborg, the Dutch dwarf*, &c. A mezzotinto print representing a boy asleep with a scull by him, inscribed *Mortis Imago*, from Artemisia Gentilesia, a middling-sized plate length-ways. To a slight etching of views at Tangiers he signs his name *I. Oliver fecit*; also to a view of the Hot Wells at Bath, *I. Oliver fecit aqua forti*, adding the date 1676. We have several other etchings by him, views, &c.

M E L C H I S E D E C K V A N O O R E N.

Flourished,

This artist, according to Florent le Comte, engraved a view of a town upon a circular plate.

N I C O L O

N I C O L O O R A Z I.

Flourished, 1760.

A modern Italian engraver, who executed several plates of *the antiquities of Herculaneum*, in folio, for the large volumes, published by the authority of the king of the Two Sicilies.

ORAZ, *f.* I have seen this name affixed to a coarse etching of *architectural ornaments*: It is probably the baptismal name of the engraver only.

O R I Z O N T E. See BLOEMEN.

R I C H A R D V A N O R L E Y.

Flourished,

He was a native of Flanders, and flourished in the last century. He is spoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, possess no great merit; they are slightly and coarsely etched, and very defective in point of drawing. The following may be reckoned among his best works:

The marriage of Joseph and the Virgin, a middling-sized plate, lengthways, from Luca Giordano.

The fall of the rebel angels, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A set of twelve prints, from Guarini's *Pastor Fido*.

The greater part of a set of twenty-eight middling-sized plates, lengthways, taken from *the New Testament*, after John van Orley, who etched some few of them himself.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have seen above, some few of the historical plates, taken from *the New Testament*, after his own designs.

C A R L O O R S O L I N I.

Flourished, 1760.

A modern Italian engraver, who was established at Venice, where he carried on a considerable commerce in prints. We have by him several of the plates in the Museo Fiorentino, published at Florence, &c.

O P E L L I. See AVIBUS.

W A L T H A R V A N O S S E N. See ASSEN.

J. V A N O S S E N B E C K.

Born, 1627. Died, 1678.

He was born at Amsterdam, where he learned the first principles of landscape

scape painting; but he finished his studies at Rome. He excelled in the execution of markets, fairs, conversations, landscapes, and cattle; and his pictures are spoken of with great commendation.

We have several etchings of various sizes by this master, performed in a slight, free style; but they appear to have been the amusements only of his leisure hours, and have no superior merit to recommend them. Those, which he executed from the pictures of *Baſan*, appear to me to be his best. He worked also from several other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To these may be added two *landscapes*, from *Salvator Rosa*, which are rather uncommon.

ADRIAN VAN OSTADE.

Born, 1610. Died, 1635.

This artist was born at Lubeck, and placed in the school of *Francis Hals*. He excelled in painting conversations, dancings, and humorous subjects, taken chiefly from low life, which, however, he executed with admirable taste, and beauty of colouring. But the merits of this great master are too generally known, to need any repetition in this place. He amused himself with the point; and we have a considerable number of spirited etchings by him, which are very justly held in high estimation. They are not all of them executed in the same style; some of them are dark and coarse, and seem to have been printed, as the aqua fortis left them, with little or no assistance from the graver. Others again are much more neatly executed, and finished in the manner of *Rembrant*.

See the marks used by this master, when he did not sign his name at length, copied upon the plate at the end of the volume.

His etchings consist of fifty-two plates of various sizes, and all of them from his own designs, of which I shall mention the few following only:

Several peasants at the door of a cottage, with a fair represented in the background; a middling-sized upright plate.

A Dutch wake, the same.

Several peasants fighting with knives, a small plate, length-ways, dated 1653.

The cottage dinner, the same, dated 1653. All these are in his bold style of etching.

Those which follow are such as he finished with more care.

The painter, with an inscription beginning in this manner: *Pictor Apella, pingas*, and the first impressions of this plate are with the cap considerably above the eyes of the figure; in the second impressions the cap nearly touches the eyes.

A mountebank, a small upright plate, arched at the top.

The spectacle seller, a small upright plate.

A man, woman, and child, at the door of a cottage, a middling-sized plate, length-ways, dated 1652.

Several peasants, half figures, at a window: one of them is singing a ballad, and another holds the candle; a small upright plate.

A man

A man leaning over a hatch, blowing a horn, the same.
A cottage entertainment with figures dancing; a middling-sized plate, length-ways.

GIOVANNI OTTAVIANI.

Flourished, 1760.

A modern Italian engraver, by whom we have several etchings, after Guercino, and other masters.

FRANCIS OTTENS.

Flourished, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F. Halma*.

H. F. OTTO.

Flourished, 1707.

This indifferent artist appears to have been a native of Berlin. His works consist chiefly of portraits for books, which are executed in a style, that does him very little credit. Part of the heads in a folio volume, published at Franckfort, 1707, with this title, *Notitia Universitates Francofurtanae*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artist was a native of Paris, and excelled in the painting of chases and huntings of animals. We have several etchings by him, from his own compositions; and among others, a set of prints entitled, *the comical romance*, consisting of twenty-six; a subject, into which are introduced some *fishermen upon the sea shore*; and several other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flourished, 1700.

This artist was a native of Holland. By him we have a set of plates, representing *the ruins of ancient Rome*, which he engraved from drawings, made by himself upon the spot. This set of prints was published at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flourished, 1760.

A modern French engraver, by whom we have several prints; among others, *two views of the Alps*, from Vernet. *The genius of design*, an emblematical print, from the younger Cochin. He also engraved from Schenau, Eisen the elder, and other masters.

N. OZAN-

N. O Z A N N E.

Flourished, 1760.

A modern French artist, who designed, as well as engraved. We have a considerable number of prints by him, chiefly views of *sea ports* and *shipping*, from his own drawings.

The sisters of this master were also artists; and we have, among other things engraved by them, two *pastoral subjects*, after Philip Wouvermans.

H. I. P A D T R U O G E.

Flourished, 1700.

He was apparently a native of Stockholm, and engraved a considerable number of plates for a work, entitled, *Studia Historiae et Geographiae*, published about the year 1712, in three folio volumes. The plates consist of maps and topographical views, chiefly of the Baltic sea and its environs, by Padstuge, are in a bold, free style, which prove him to have been a man of no mean abilities.

When he wanted to sign his name at length, he substituted a monogram, composed of an H, an I, and a P, joined together, in the manner exhibited at the end of the volume.

M A T H I O J A C O N.

Flourished, 1725.

This artist, according to Paphos, was a native of Venice. He engraved on wood several charts and maps, from the designs of Jacopo Galasso. The above-mentioned author particularly speaks of the plan of Paphos, engraved upon two blocks, and dated 1725.

P A I G E O L I N I.

Flourished,

This name is ascribed to a midship-board plate, length-ways, very highly enriched, from a picture of Paolo Veronese, representing the mother of Moses, brought to Pharaoh's daughter as a nurse, for her own son.

G I O V A N N I B A T I S T A P A G I.

Born 1745. Died, 1828.

This artist was a native of Genoa, where, according to Le Courcier, he died A. D. 1818, aged 73. He engraved several plates, which he published at Genoa, 1807, with the title, *Disegno di Battista Paggi*.

L E O P A L L A V I C I N I.

Flourished, 1804.

He is mentioned as an engraver by professor Christ, who informs us, that

P.

H. L. PADTBRUGGE.

Flourished, 1700.

HE was apparently a native of Stockholm, and engraved a considerable number of plates for a work, entitled, *Suecia Antiqua et Hodierna*, published about the year 1712, in three folio volumes. The prints consist of *maps* and *perspective views*, chiefly of the bird's eye kind. Those executed by Padtbrugge, are in a bold, free style, which prove him to have been a man of no mean abilities.

When he omitted to sign his name at length, he substituted a monogram, composed of an *H*, an *L*, and a *P*, joined together, in the manner expressed at the end of the volume.

MATHIO PAGAN.

Flourished, 1555.

This artist, according to Papillon, was a native of Venice. He engraved on wood several *charts* and *maps*, from the designs of Jacomo Gastaldo. The above-mentioned author particularly speaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

PAIGEOLINE.

Flourished,

This name is affixed to a middling-sized plate, length-ways, very slightly etched, from a picture of Paolo Veronese, representing *the mother of Moses brought to Pharoah's daughter as a nurse for her own son*.

GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artist was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 73. He engraved several plates, which he published at Genoa, 1707, with this title, *Definizione & Divisione della Pittura*.

LEO PALLAVICINI.

Flourished, 1604.

He is mentioned as an engraver by professor Christ, who informs us, that he

he resided at Milan, where he published several prints marked with these initials, L. P. f.

GIACOPO PALMA.

Born, 1544. Died, 1628.

This artist, who was an admirable historical painter, is usually called the younger Palma, to distinguish him from Giacomo, or Giacopo Palma, his uncle, who was also an historical painter of great eminence. The younger Palma was born at Venice, and became the disciple of Tintoretto, whose manner he followed in the early part of his life. But he afterwards studied, with great attention, the works of Titian and other great masters, in order to complete his taste; and his labours were attended with all the success that he could possibly have expected. We have several spirited and masterly etchings by this artist, executed in a very slight style. He frequently signed his name at length; and sometimes he used a monogram, composed of a P. intersected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

An ecclesiastic and a naked figure, with two boys at the bottom, represented upon a small upright plate, and marked with the above-mentioned monogram.

Samson and Dalillah, a middling-sized plate, length-ways.

Judith putting the head of Holofernes into a bag, which is holden by the maid, a middling-sized plate, length-ways, marked with his name.

A holy family, with St. Francis and St. Jerom, half figures; a small plate, length-ways.

The woman taken in adultery, the same.

The tribute money, the same.

Christ answering the Pharisees, when they disputed his authority, the same.

The incredulity of Thomas, a small upright plate.

A drawing book, &c.

EGBERT VAN PANDEREN.

Flourished, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemensis* to his name. He resided at Antwerp, according to Basan, where he engraved a considerable number of plates. He worked entirely with the graver; but in a stiff, formal style; and his prints have neither harmony of effect, nor correctness of drawing to recommend them. The following engravings, among others, are by him:

The Virgin Mary interceding with Christ for the salvation of mankind; a middling-sized upright plate, from Rubens.

The four Evangelists, half figures; middling-sized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, published at Antwerp, 1628, entitled, *Academie de L'espée*, by Girard Thibault.

WILLIAM PANNEELS.

Flourished, 1635.

This artist was a native of Antwerp, and, as he himself informs us by the inscription upon his prints, a disciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; several of which are from compositions of his own; but the greater part after the pictures painted by his master. He handled the point with much freedom, and sometimes produced a bold masterly effect; but the merit of his works is greatly obscured by the slovenly incorrectness of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticism. I shall mention the following prints only by him:

St. Sebastian, a small upright plate, from his own invention.

Jupiter and Antiope, the same, inscribed, *Guliel. Pannaeels, Discip. Rubeni, inv. et fec.*

Esther before Ahasuerus, a small plate, length-ways, from Rubens.

Sampson killing the lion, with its companion, *David killing the lion and bear*; two small plates nearly square, from the same painter.

A nativity, a small upright plate, from the same.

Several *holy families* of various sizes, from the same.

The adoration of the wise men, a small upright plate, from the same. This design was also engraved by S. Bolswert.

St. John baptizing Christ, the same, from the same, dated 1636.

Mary washing the feet of Christ, a small plate, length-ways, from the same. M. Natalis also engraved from this picture.

The assumption of the Virgin, a small upright plate, arched at the top.

Jupiter and Juno, in a small upright oval.

Meleager presenting the head of the boar to Atalanta, a small plate, length-ways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other subjects, from the same master, &c.

ONULPH PANVINUS.

Flourished, 1568.

This artist was a native of Antwerp. He published a set of twenty-seven portraits, entitled, *Elogia & Imagines Pontific. Max. ad viv. delin* 1568.

We have also many other portraits by him, and, among them, that of *Rubens*.

P A I O T.

Flourished,

A very indifferent artist, who appears to have been a native of France, and to have worked for the booksellers only; at least, all the engravings I have seen by him, seem to have been frontispieces, and other ornamental book plates. They have no merit of any kind to recommend them to the public

public notice. I shall therefore only mention the following: *David*, a half figure, from Vignon, a small upright plate.

FRANCESCO DE PAOLI.

Flourished, 1640.

This artist is ranked by Florent le Comte among several other engravers of *views*, particularly of the city of Rome. I am not acquainted with his works.

JOHN PAPILLON.

Flourished, 1670.

This artist was born at Roen in Normandy, and according to the account of his grandson, engraved on wood, but never arrived at any superior degree of excellence. He was taught by Du Bellay, who was also a native of France, and an engraver on wood.

JOHN PAPILLON, the younger, son of the artist above-mentioned, was born at St. Quentin, A. D. 1661. He received the first principles of drawing and engraving on wood from his father; after which he was sent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himself in drawing with the pen, which he performed with great facility of spirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, possess a very considerable share of merit. Papillon the son informs us, that he invented that species of paper for covering of rooms, which resembles tapestry: this invention he made public about the year 1688, and carried it to a great degree of perfection. He was twice married, and left behind him two sons and a daughter. He died February 3, 1723, aged 62.

JOHN NICOLAS PAPILLON, brother to John Papillon the younger, was also an engraver on wood; but his works are of no great value.

JOHN BAPTIST MICHEL PAPILLON.

Born, 1698.

This ingenious artist was the eldest son of John Papillon, the younger, mentioned in the preceding article. He was instructed by his father in the art of design; and engraved on wood with great success. Such of his performances as have fallen under my examination, do him great credit; especially those engravings, which represent *ornamental foliage and flowers*. Many beautiful specimens of these are inserted in his publication upon the art of engraving on wood, of which we shall speak more particularly below. Those which strike me as the best, are executed with single strokes, without cross hatching, which produces a clear and pleasing effect. There are two *shells* in the second volume, page 288 and 299, which are in my opinion admirable specimens of the artist's superior abilities. The difficulty of cutting such long strokes on wood, and at the same time, with such regularity

larity and clearness, must strike the eye of the curious observer at first sight. In the above-mentioned work he has also given us two specimens of figures in chiaro-scuro, executed with four several blocks each; one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks, followed by the figure complete. These figures, and the various specimens he has produced in that work, may serve to convince us, that he was a very skilful master in every branch of the art he professed. The human figure he seems to have been the least acquainted with; he has consequently failed most in those prints, into which it is introduced.

We may hereafter, perhaps, consider ourselves as more obliged to this ingenious author, than we care at present to acknowledge. He has given us a curious history of the art of engraving on wood, which was published at Paris in two octavo volumes, with this title, *Traite Historique et Pratique de la Gravure en Bois*. And he has also employed nearly the whole of the second volume in explaining the manner in which it is performed in all its branches, giving accurate representations of the different utensils necessary for the performance, and proper directions for the printing of the engravings, when they are finished. This may certainly be of great use to a variety of artists, as many designs, particularly in the ornamental branch of engraving, may be executed with much more exactness, spirit, and truth, on wood, than in any other way. And with respect to the sketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be represented with equal success.

It is urged, and with no small degree of truth, that Papillon, in his historical account of the engravers on wood, is guilty of many mistakes; but it should be remembered, that he had very little light to assist him in his researches; at the same time that those researches were very extensive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in some measure plead his excuse. It is to be wished, he had not given so many upon report, or trusted with so much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's second wife, who also engraved some few things on wood; but with no great success.

GIUSEPPE PAPINI.

Flourished, 1750.

A modern Italian artist, by whom we have several engravings of ceilings, and other decorations from the Tuscan gallery, published by Ignazio Orsini.

DOMINICO PARASACHI.

Flourished, 1630.

He was a native of Italy, and resided at Rome. It appears from his etchings, that he was a painter, or, at least, a designer; for several of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a set of engravings from the Fountains at Rome, which

were published 1618. This collection, with additions, was afterwards republished with this title, *Raccolta delle principali Fontane della Città de Roma, dissegnate et intagliate da Domenico Parafacchi*. In Roma, l'anno MDCXXXVI.

LEONARDO PARASOLE NORRINO.

Flourished, 1600.

This artist was a native of Italy. He was an engraver on wood of some eminence, and much employed by Antonio Tempesta. At the command of Pope Sixtus V. he engraved on wood *the plants, &c.* for *the Herbal of Castor Durante*, the physician to that pontiff. He died at the age of 69.

ISABELLA PARASOLE, the wife of the foregoing artist, was a woman of great ingenuity. Among other things she executed on wood several designs for *lace*, and a considerable number of *plants* for Prince Cesi.

BERNIDINO PARASOLE, the son of Leonardo Parasole mentioned above, was a painter; but also executed some few engravings on wood.

IRONIME PARASOLE, a lady of the same family with the preceding artists. She also engraved on wood, and among other subjects, *the battle of the Centaurs*; a large print, length-ways, from A. Tempesta. It is coarsely executed, and with much spirit; but the drawing is very incorrect.

P A R I A. See PERRIER.

P A R I S E T.

Flourished, 1770.

This artist was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch several plates for him in the chalk style; some few of which are in the collection of engravings from the sketches of the great painters, published by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artist. We have by him, the portraits of several of the *nobility*, and of the *English artists*; from drawings by Falconet, octavo plates. If I mistake not, he worked afterwards for Mr. Bartolozzi, and died in England.

AUGUSTINUS PARISINUS.

Flourished, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a style, which does him no great credit as an artist. His engravings do not possess either good taste, correctness of drawing, or neatness of finishing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artist, from Florius Macchius, which he has not specified. He also engraved several of the plates for a book of emblems, by Paul Maccius, after the designs of Florius Macchius; the

the remainder of which were executed by an artist, superior to him, who signs his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batista Coriolano.

Parifinus frequently used a monogram, composed of an A. with a small p. underneath it; or else with an A. and an F. joined together; and the p. in like manner beneath the cross bar of the A. See both monograms copied on the plate at the end of the volume.

PHILIP PARIZEAU.

Flourished, 1760.

A modern French painter, who, for his amusement, etched two middling-sized plates, length-ways, from Salvator Rosa, representing *soldiers*, &c.

BAPTISTA PARMENSIS.

Flourished, 1588.

This artist was a native of Parma, and apparently a painter. He resided at Rome, where he engraved, A. D. 1588, a middling-sized upright print, representing *the Virgin and Child appearing to St. John the Divine*, from Frederico Baroccio. It is executed with the graver only, in a style bearing great resemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artist; for they are generally slight etchings, assisted but very little with the graver. To the print above-mentioned, he signs his name, *Baptista Parmensis*, and adds the following words with the date, *fec. Romæ, 1588.*

JACOBUS PARMENSIS, another artist probably of the same family. We have by him, among other prints, *the martyrdom of St. Peter and St. Paul*, a middling-sized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a slight style, bearing some resemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Besides, the heads and extremities of the figures are not so well drawn as we find them in the engravings of Caraglio.

FRANCISCUS PARMENSIS, or more properly, Francesco Mazzuoli, commonly called Parmigiano, is mentioned by professor Christ, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that these initials are not to be found upon the original plates; at least, not upon the first impressions of these plates. The account of this artist is given under the article Mazzuoli.

L. PARMENTIER.

Flourished,

This name is affixed to the title of *the Works of Philip Wouvermans*, with the *portrait* of that artist at the bottom, from a design by J. de la Jove, in folio.

P A R M I G I A N O. See MAZZUOLI.

R. P A R R.

Flourished, 1740.

This artist was a native of England, but of no superior eminence. His works consist chiefly of portraits and book-plates. I shall specify the following only: the portrait of *Mary Louisa, daughter of Charles the Second of England*, whole length; that of *John Fisher, bishop of Rochester*; and that of *W. Becket, &c.*

J O S E P H P A R R O C E L.

Born, 1648. Died, 1704.

This artist was a native of France, born at Brignol in Provence. He learned the first principles of painting in his own country; but going afterwards to Italy, he became the disciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, skirmishes, and subjects of that kind, following the style of his master. He returned to his native country, and died there, A. D. 1704, aged 56. We have several very spirited etchings by this artist, from his own designs. They are as follows:

The life of Christ, a set of forty-eight small plates, length-ways.

Four battles, the same.

The four times of the day, the same.

C H A R L E S P A R R O C E L.

Born, 1688. Died, 1752.

This artist was the son of Joseph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His first instructions in the art of painting he received from his father, who died whilst he was only sixteen years of age; and, of course, before he had nearly completed his studies. He was then placed with Charles le Fosse; and at length went to Italy, where he continued several years. He excelled in painting battles; but his works are much less estimable, than those of his father, whose style he imitated. He not only amused himself with the point, but handled the graver with much facility. We have by him a set of prints, representing *horse and foot soldiers*, executed with great spirit.

S T E P H E N P A R R O C E L.

Flourished, 1750.

This artist was a relation to those mentioned in the two preceding articles. He was a painter, and resided at Paris, when Basan published his Dictionary of Engravers. By him we have several slight etchings executed in a bold, free style. I shall mention the following only: *A Bacchanalian subject*; a small plate, length-ways, from a composition of his own. *The triumph of*

Mordecai, a large plate, length-ways, from J. F. de Troy. *The triumph of Bacchus and Ariadne*, the same, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI.

Flourished, 1620.

This artist was a native of Cento, a village near Bologna, where Guercino was born; from whose designs the far larger part of the engravings by Pasqualino were taken. He attempted to imitate with the graver the bold spirited style, in which Guercino drew with the pen; but he did not possess sufficient command of that instrument to produce an agreeable effect; and, from the incorrectness of his drawing, the chief beauty of the originals is lost in the engraving. A modern artist has lately done great justice to several of the admirable drawings of Guercino, which are in the royal collection; and when we cast our eyes from them to those of Pasqualino, we cannot help lamenting, that so many beautiful compositions should have fallen into the hands of so indifferent an engraver. As the works of Pasqualino are by no means uncommon, I shall not specify any more than the few following:

The Aurora, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and also by Audenarde.

Christ giving the keys to Peter, a middling-sized upright plate, from Guercino.

Christ taken in the Garden of Olives, a middling-sized plate, length-ways, from the same.

The understanding, the memory, and the will, three allegorical subjects, middling-sized plates, length-ways, from the same.

He also engraved from Lodovico Carracci and other masters.

JOHN JAMES PASQUIER.

Flourished, 1760.

A modern French engraver, who was pupil to Laurence Cars, and resided at Paris, at the time Basan published his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-sized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book-ornaments*; several of which are from his own compositions.

P A S S A R O. See PASSERI.

BARTOLOMEO PASSAROTTI.

Flourished, 1560.

This artist was a native of Bologna. He is spoken of with great commendation, as excelling in painting portraits and historical subjects. He was also the founder of that famous academy at Bologna, in which the Carracci

Carraccii made such considerable figures. We have by his hand several very slight etchings; some of them from his own compositions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER.

Flourished, 1610.

This ingenious master was a native of Utrecht; and, according to his own account of himself, in the preface to a drawing book, published by him at Amsterdam, he applied himself very early in life to the study of the arts, and particularly delighted in drawing and designing from the works of the most famous artists of the time in which he lived. He mentions M. Freminet, P. P. Rubens, Abraham Bloemart, Paul Morelson, and P. Vander Berg, as his friends and encouragers; particularly the last, to whose assistance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the most celebrated masters who visited it.

He was sent to Paris by Prince Maurice, to teach drawing at the academy of Monsieur Pluvinel, riding master to Louis XIII. of France; and for that gentleman he engraved a set of folio prints for a book, written by him, entitled, *Instruction du Roy Louis XIII. en l'Exercise de mounter a Cheval, par Messire Ant. de Pluvinel*: The plates represent the different exercises of the horses, and the manner of tilting at the barriers, &c. The portraits of all the great personages of the court of France are occasionally introduced. This is esteemed the greatest and best work by Passe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reasonably conclude, that he did not reside here long after that period.

He published his drawing book at Amsterdam, 1643, at which time he must have been very far advanced in years; for we have engravings by him dated as early as 1589; these, from the style in which they are executed, prove, that they were by no means the first exertions of his graver.

Passe worked entirely with the graver, in a neat, clear style, which has much originality in it; and, excepting some little stiffness which frequently appears, and the want of harmony, with respect to the distribution of the light and shadow, a fault which prevailed at the time in which he lived, his best works possess a very considerable share of merit, especially his portraits, many of which he drew from the life; and the far greater part of his historical and emblematical subjects are engraved from his own compositions. He drew the human figure very correctly, and marked the extremities with a degree of exactness, not usually found in the works of those masters who employed themselves upon small subjects. When Passe attempted large subjects he was not equally successful. His works are exceedingly multifarious, and by no means uncommon: I shall only specify them in general terms.

The Seven Liberal Arts and Sciences, small upright plates.

The Nine Muses, small circular plates, from his own designs.

The Twelve Months, the same, from M. de Vos.

The plates for a book of *Emblems* by George Wither, consisting of 200.

One hundred plates for the *Emblems* of Gabriele Rollenhagen.

The History of Tobit, middling-sized plates, length-ways, from Martin de Vos.

Several sets of prints from sacred and prophane history, chiefly after his own designs.

The life of man from ten to an hundred.

Variety of *holy families*, *Madonas*, *emblematical subjects*, *ornaments*, &c. &c. from Bafan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other masters. To these I shall add the few following English portraits, which are reckoned among his scarcest and best.

Queen Elizabeth sumptuously habited, a small half-sheet print, from Isaac Oliver.

James the First, with a sceptre in his hand, a half-sheet print.

James the First and his Queen, two small oval plates.

Henry Prince of Wales, and Charles his brother, afterwards king of England, the same.

The Count Palatine, afterwards King of Bohemia, and *Elizabeth his wife*, small folio oval plates.

Thomas Percy the conspirator, a small oval plate.

He also engraved a prodigious number of foreign portraits. See his mark, composed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Crispin de Passe and his family are preserved in the Royal Library at Paris, and fill three large folio volumes.

CRISPIN DE PASSE THE YOUNGER.

Flourished, 1620.

He was the eldest son of Crispin de Passe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profession for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic, Elektor Palatine*, when young; a large octavo oval plate, with this inscription: *Crispin Passeus jun. figu. et sculps.* Three prints for the story of *Dives and Lazarus*. The fourth, which completed the set, was engraved by his father.

WILLIAM DE PASSE.

Flourished 1620.

He was the son of Crispin de Passe the elder, mentioned above, by whom he was instructed in the principles of design and engraving. He imitated the style of his father, with all possible success; and his best engravings, which consist of portraits, are justly held in very high esteem.

esteem. How long William resided in England does not certainly appear; but probably the greater part of his life; at least we find, that his best works were executed in this kingdom.

The engravings by this artist are very numerous. I shall specify the few following only, which may rank, at least, among his scarcest:

James the First and his family, with this title, *Triumphus Jacobi Regis Augustæ que ipsius prolis*, a half-sheet print.

James the First, with Henry Prince of Wales standing by him, a half-sheet print. After the death of Prince Henry, his face was erased, and that of Charles his brother substituted in its place. It is dated 1621.

A family piece, unknown; but supposed to be the Palatine family, in which the youngest child is represented playing with a rabbit; a half-sheet print. The name of the engraver is not affixed to this print.

The Bohemian family, a half-sheet print, thus inscribed: *Will: Pass fecit ad vivum figurator*, dated 1621, with English verses at the bottom.

George Villars duke of Buckingham on horseback, with shipping in the back ground, dated 1625.

Robert Dudley earl of Leicester, an oval in quarto, with his monogram, composed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

Robert Devereaux earl of Essex on horseback, a small half-sheet print.

Frances duchess of Richmond and Lenox, half-length in quarto, very neatly finished, and inscribed, *Anno 1625, insculptum Guliel. Passeo Londinum.*

Sir Henry Rich, a small folio oval plate, very finely finished.

Also several foreign portraits, and some few historical and devotional subjects, which, though by no means devoid of merit, are not so successfully executed as his portraits.

SIMON DE PASSE.

Flourished, 1620.

A third son of Crispin de Passe the elder, mentioned above. He learned the art of engraving from his father, and imitated his style with great success. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits constitute the best and largest part of his engravings; but we have also some devotional subjects, frontispieces, and other book plates by him, which are very neatly executed.

According to Vertue, he resided in England about ten years, and afterwards went into the service of the king of Denmark, and probably died abroad. His earliest works executed in England are dated 1603.

The following are reckoned among his most estimable prints, chiefly from his own drawings.

James the First seated in a chair, a whole length, a half-sheet print.

Anne, queen to James the First, on horseback, with a view of Windsor in the back ground; a small half-sheet print.

Prince Henry with a lance, a whole length, a small half-sheet print.

Robert Carr, earl of Somerset, in an oval, a small folio plate.

Francis

Francis countess of Somerset, the same.

George Villars duke of Buckingham, the same.

Count Gondamer, the same.

Sir Walter Raleigh, the same.

Sir Thomas Smith, the same.

Also a variety of other portraits relative to England, and several fine foreign portraits, particularly that of *Fred. Henry, prince of Orange, with emblems*; a whole sheet print, intitled, *Liberum Belgium*.

MAGDALEN DE PASSE.

Flourished, 1620.

This ingenious lady was the daughter of Crispin de Passe the elder, mentioned above. She learned the art of engraving from her father, and practised it with much success, though her works are not equal to those of her brothers. She worked with the graver only, in a neat, but laboured style. In two or three small subjects, which she has engraved from Elsheimer, she has attempted to imitate the style of Count Goudt; but she has not produced the same neatness of colour, and forcible effect; they however possess great merit. I shall specify the following engravings by this lady, which, I believe, constitute the principal part of her works:

Catharine dutchess of Buckingham, with a feather in her hand, a small quarto print.

The four Seasons, small upright plates, from designs by her father.

Cephalus and Procris, Salmacis and Hermaphroditus, dated 1623, and Latona changing the Lycian peasants into frogs; with some other subjects, from Ovid's metamorphoses; small plates, length-ways, from Elsheimer, Pinas, and other masters.

A set of *landscapes*, middling-sized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *storm with a shipwreck*.

BERARDINO PASSERO, or PASSARI.

Flourished, 1580.

This artist was a native of Italy, and resided at Rome. He is spoken of as a painter, by authors in general, and in the Abecedario he is called a *universal engraver*; but I know not for what reason this appellation is applied particularly to him. It is certain that we have a considerable number of prints by him, which he usually first etched, and afterwards retouched with the graver, in a bold, but loose style. The subjects are almost entirely devotional, and chiefly from his own designs. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well chosen. He often signed his name at length; when he omitted to do that, he substituted a cypher, composed of a B reversed, and joined with a P, in the manner expressed on the plate at the end of the volume.

The following are all I shall select from his works, which are by no means uncommon:

A Holy

A Holy Family, in which the Virgin is represented with a Bohemian bonnet, a middling-sized upright plate, dated 1583.

The Life of St. Bruno, represented on several middling-sized upright plates. Also several *Madonnas*, and other subjects.

MATTEO PASTI, or DE PASTIS.

Flourished, 1470.

This artist was probably a native of Italy. He is said to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, published at Verona, 1472.

J. DE PASTILL.

Flourished,

A native probably of France. His employment seems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I shall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. P A T C H.

Flourished, 1770.

This artist engraved from the pictures of Tomaso Masaccio, which are dated 1770, a set of twenty-six folio plates.

LAURENCE PATAROL.

Flourished, 1700.

This artist was apparently an Italian. I have seen by him several book plates, and among them, a *frontispiece* for a book of coins, in quarto, published at Venice, 1702.

P A T A S.

Flourished, 1760.

A modern French artist, by whom we have several small engravings. I shall mention only *the Judgment of Paris*, in an oval, from Queverdo.

PATAVINUS. See AVIBUS.

PATICINA. See ADLER.

JOHN PATIGNY.

Flourished, 1750.

This artist was apparently a native of Italy. I have seen very few engravings by him; and those are but indifferent. I shall specify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-sized upright plate. He appears to have copied the style of engraving adopted by Agostino Carraeci, but with no great success. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.

P A T O U R.

Flourished, 1760.

A modern French engraver, by whom, according to Basan, we have the *Little Lyar*, a small plate from *Albert Durer*.

P A T T E.

Flourished, 1760.

A modern architect. He was a native of France. Basan informs us that he engraved several plates of *Architecture*, &c.

ANDREW PAUL, or DE PAULI.

Flourished,

This artist was a native of Flanders. He flourished in the last century, and engraved several plates; among which are the following: *Peter denying Christ*, a small upright plate.—*Titian and his mistress*, from the etching by Vandyck, the same, *The Tooth Drawer*, from Theodore Roelanto; a small plate, length-ways.

S. P A U L.

Flourished, 1760.

By this artist we have some few mezzotintos, and among them, the portrait of *Mrs. Barry*, from Kettle.

ROBERT PAUL.

Flourished, 1762.

He studied in the academy of Glasgow, and we have several slight etchings of various sizes, representing views of that city, by him, particularly a large one lengthways; also a north view of the *cathedral church*, &c. dated 1762.

GIACOMO PAULINI.

Flourished,

An artist of no great note. We have several plates by him. I shall mention the two following only: A figure of *St. Peter*, A middling-sized upright plate, probably from a design of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-sized plate, length-ways.

JOHN LE PAUTRE.

Born, 1617. Died, 1682.

This ingenious artist was born at Paris; and in the very early part of his life, he was placed with a working goldsmith, from whom he learned the principles of Drawing; and so far improved by his instructions, that in the end he acquired prodigious facility in designing and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the style in which he executed his plates, is by no means commendable. It is usually dark, coarse, and heavy, without

without any pleasing effect, or harmony of light and shadow. He drew hastily, and his engravings partake of the same expedition, and therefore are rarely very highly finished. His works are exceedingly numerous, and in general consist of *architectural decorations, vases, ceilings, and ornaments* of every kind, which are executed from his own designs, and abundantly prove the fecundity of his genius. We have however some historical plates, several holy families, and other devotional subjects by him; but these are certainly to be considered as inferior to those before mentioned. Florent le Comte says justly of Le Pautre, "That it is hardly possible to find an engraver, who has produced more inventions than he, or whose genius was more adapted to every species of subject:" he added, "that every professor of the liberal arts or mechanics may find something in his works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65.

The engravings by this artist being so very numerous, and so well known, they do not need any further specifications than what is given above. I shall only add, that he sometimes signed his plates with the initials of his name only, thus, I. P. or I. le P. but his works are easily distinguished.

P E T E R L E P A U T R E.

Born, 1659. Died, 1744.

He was the son of John le Pautre, mentioned in the preceding article. He learned the principles of design from his father; and he is spoken of as a sculptor with no small commendation. We have several *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, published at Paris, 1690. These are very neatly executed, and principally with the graver. He also etched several plates, as well from his own composition, as from those of other masters.

J O H N P A Y N E.

Flourished, 1635.

This artist was a native of England, and a disciple of Simon Passe. He was a man of genius; and though his works are not very numerous, they nevertheless manifest his superior abilities. At the same time it must be added that the reason he made no greater figure in the arts, when so much was expected from him, was owing to his own indolence and dissipation. He was recommended to Charles the First of England, and had a fair prospect of making his fortune; but careless of that, as he was of his fame, he neglected his business, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings consist of *frontispieces* and other *book-plates*, and *portraits*. But he also engraved a variety of other subjects, such as *landscapes, flowers, fruit, birds, beasts, &c.* His portraits however are, in my opinion, by far his best works.

works. Those he executed entirely with the graver, in a free, open style, so managed, as to produce a very pleasing effect. Mr. Evelyn, speaking of this artist, commends him not only for his portraits, but also for a ship which he engraved. This ship, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious size, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine :

Dr. Alabaster, in an oval quarto, from Cornelius Jansen.

Sir Benjamin Rudyard, the same, from the same.

Alderman Leate, the same, from the same.

Arthur Lake, Bishop of Chichester, in an oval, in folio.

George Withers the Poet, with a hat on, a quarto oval.

A N T O N I O P A Z Z I.

Flourished, 1760.

A modern engraver, who resided at Florence at the time Basan published his dictionary. He worked chiefly with the graver. We have by him several portraits, and other subjects; among them, the *Virgin with the infant Christ sleeping*, a middling-sized upright plate, from Vandyck.

J A M E S P E A K.

Flourished.

I have seen several bold, spirited etchings by this artist, in the style of a painter; among others, one representing a view of Waltham-Abbey in Essex, from a design of his own. He was a native of England, according to Basan. He also engraved several prints from the drawings of Pillament and other masters.

H E N R Y P E A C H A M.

Flourished, 1630.

"He was," says Mr. Walpole, "certainly a judge of the arts of painting and engraving; and having contributed to their illustration, deserves a larger article than I am able to give him," for want, I suppose, of proper materials for that purpose. He was author of a book, entitled the *Complete Gentleman*. The only engraving specified by this artist is a portrait of *Sir Thomas Cromwell, Knight, afterwards Earl of Essex*, from Holbein.

E D W A R D P E A C K E.

Flourished, 1640.

This artist, conjointly with ROBERT PEACKE, who was probably his brother, engraved several plates of *friezes* and other *architectural ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.

WILLIAM PEACKE.

Flourished,

This artist, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings consist chiefly of portraits. I shall mention the following only by him: *Henry Earl of Holland, in armour*; *Robert Rich Earl of Warwick, in armour with a scarf*.

GEORGE PEHAM.

Flourished, 1594.

By this artist we have several slight, but bold etchings, in the style of a painter. He seldom signed his name at length, but used the initials in this manner, G. P. I shall specify the two following prints only by him: *Neptune rising from the Sea*, a small upright plate, with the name at length. *Hercules and Antæus*, the same, with initials only.

PIETRO PEIROLERI.

Flourished, 1760,

This artist was a native of Turin. We have several engravings by him; among others, *Bacchus seated upon a cask*, a middling-sized upright plate, from Rubens, &c.

PELAIS.

Flourished,

The name of an obscure engraver, affixed to a large upright print, representing *St. John preaching in the Wilderness*, very badly executed in every respect. There is no painter's name affixed to this wretched engraving, but it is inscribed *Pelais fec.*

P. PELHAM.

Flourished, 1735.

This artist was probably a native of England. He engraved several portraits in mezzotinto; among others, *Oliver Cromwell*, from Walker, and *Thomas Holles, Duke of Newcastle*.

CORNELIUS PELKIN.

Flourished, 1663.

An obscure artist, who worked chiefly with the graver, in a loose, careless style, without any merit to recommend it. The frontispiece to a book, entitled, *Spiegel der Spaensche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a design of his own.

P E L

[212]

P E N

DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artist was the son and scholar of Pellegrino; known also by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only succeeded, but also in that of architecture. We have several spirited etchings by this artist, from the designs of his father: also from Parmigiano, and other masters.

D A V I D P E L L E T.

Flourished,

The name of a French artist affixed to a middling-sized upright plate, representing Louis XIII. when young, on horseback, with the portraits of Henry the Fourth, and Mary of Medicis in small ovals at the top; it is neatly executed with the graver only, but in a stiff and tasteless stile; it was probably from a design of his own, as he has added the word *fecit* to his name.

P E L L E T I E R.

Flourished, 1760.

A modern French artist, by whom, among other engravings, we have *The Fish Market*, and its companion, *The Green Market*, small upright plates from Pierre.

H I S B E L P E N, or P E U N.

Flourished, 1520.

This artist is also called Hispean, and Hispeun, and sometimes confounded with Hans Sebald Beham, because his cypher resembles that of Beham; but it is evident, when the works of the one are compared with those of the other, that they must have been executed by different masters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this master, the only answer I shall make is, that his works are too considerable to be entirely omitted; and as these names have been adopted by the old monogramists, it will be more advisable to agree with them, than invent a new one, upon conjecture only: at least, it will be more convenient to those, who choose to refer to the former authors.

This engraver was certainly a German, and, according to the author of the Abecedario, a native of Nuremberg. He was prior to Beham; and the difference between them consists rather in the greater excellency of Beham, than in their mode of engraving. According to the custom of that time Pen designed the subjects which he engraved, and worked both on wood and on copper. With respect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen understood the human figure; and his outlines are sometimes very correct. His prints, though not equal upon the whole to those of Beham, are every way deserving of notice. It is to be observed, that Beham copied many of the engravings

engravings of Pen. The mark of this artist, composed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

Adam and Eve, two very small upright plates, dated 1523 and 1524. These were copied by Beham.

Adam seated, holding an apple, a small upright plate, dated 1519.

A set of apostles and saints, small upright plates.

The virtues and vices, the same.

The heathen gods, goddesses, and heroines, the same.

A woman carried away by a sea-god, a middling-sized upright plate, from Albert Durer, the contrary way to the original; small ornamental plates.

Some spirited figures of *Soldiers*, very small upright plates, etched in a bold, masterly style, dated 1520.

Meeting of Elizabeth and Mary, the same, an etching.

A holy family, a small upright print, very spirited, cut on wood.

The life of Christ, a set of small upright prints, the same also on wood.

J. PENCHARD.

Flourished, 1678.

An indifferent artist whose labours were confined to bookseller's shops. He worked with the graver in a stiff, tasteless style. The frontispiece and engravings for the anatomical works of Reg. de Graaf, published at Leyden, 1678, are by him. He also added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

PENNA. See PESNE.

F. PENNENSUS.

Flourished,

By this artist, who was probably a painter, we have several slight, but spirited etchings, in a neat, free style. The heads of his figures are executed in a masterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: *A holy family with St. Catherine, and an angel flying in the air, with a crown of laurels*; a small upright plate, from Parmigiano. *The espousals of St. Catherine*, the same, probably from a design of his own.

LUCA PENNI.

Flourished, 1550.

This artist was a native of Italy, born at Florence, and brother to Giovanni Francesco Penni, called Il Fattore. He worked a considerable time under the observation of Pierino del Vaga. He painted historical subjects with great success; and many of his compositions have been finely engraved by George Ghissi of Mantua.—Penni came into England,
and

and was employed by king Henry the Eighth, and afterwards was engaged by some of the merchants of London. On his return to Italy, he applied himself to etching and engraving; and we have several prints by his hand. His mark was usually composed of an L. and an R. joined together or separate; for he chose to add the word *Romanus*, or the Roman, to his name, or the initials of it; and sometimes he affixed an L. and a P. only: but it is necessary to caution the young collector, with respect to these marks (all of which are copied on the plate at the end of the volume), because they were used by other masters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very spirited style, but also accurately drawn. He chiefly etched, but at times he worked with the graver only.

N. P E N N E Y.

Flourished,

This artist was probably a native of France. We have several devotional subjects by him, very neatly executed with the graver only, in a style, which does more credit, however, to his patience, than his taste. I shall notice only *the Virgin and Child appearing to St. Bartholomew*. As he has added the word *fecit* to his own name, without mentioning that of any painter, it is probable, that it was engraved from a design of his own.

B. P E N O Z Z I.

Flourished,

An engraver on wood. Papillon informs us, that he had seen a very fine print by him in *chiaro scuro*; but he has not specified the subject.

GEORGE PENZ, or PENEZ.

Flourished, 1540.

This great artist was a native of Nuremberg, and learned the first principles of designing, painting, and engraving from Albert Durer. He profited greatly by the instructions of that master; but it was in Italy that he improved his taste, and acquired that correctness of drawing, which we find in his best works. How far he succeeded in painting, I cannot say; but his compositions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a masterly manner. It is said, that he worked conjointly with Marc Antonio, from the designs of Raphael; and it seems very likely, for his style of engraving has much of Marc Antonio's best manner in it. His plates are executed entirely with the graver, and they manifest, by their neatness, the skill with which he handled that instrument. They are finished with great care, and precision, but without that formality and stiffness, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a small size; and for that reason he is usually ranked among the little masters: but we have

have some few large prints by him, one especially, which the reader will find noticed below. His mark is composed of a G. and a P. joined together, in the manner expressed upon the plate of monograms at the end of the volume. This great artist engraved chiefly from his own compositions. His works are very numerous; I shall therefore specify the following only in a general manner:

The history of Joseph, small plates, length-ways, dated 1544.

The history of Tobit, the same.

Several very small sets of historical subjects from the *Old Testament*, of different shapes.

Several sets of historical subjects, from the *New Testament*, the same.

A set of very small prints, length-ways, from the *Roman History*.

A set of six middling-sized plates, length-ways, representing the *triumphs of time, death, &c.*

A great variety of single figures, representing the *heroes and heroines* of ancient times, the *virtues*, the *vices*, the *arts*, the *sciences*, &c. of different sizes.

An army passing a ditch, and scaling the walls of a town, a very large plate, length-ways, from Julio Romano: an admirable specimen of the artist's superior abilities. The following inscription is affixed upon a tablet, GEORGIVS PENCZ PICTOR NVRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his usual cypher.

STEVEN DUPERAC.

Flourished, 1750.

This artist was a native of Paris. He is spoken of as a painter, and as an architect. He studied a considerable time in Italy, but especially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a style, bearing no small resemblance to that of A. Tempesta. The figures, which he occasionally introduced into those subjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted several pictures for the hall, appertaining to the bath at Fontainebleau.

Besides the architectural works mentioned above, we have by Perac several *landscapes*, from Titian, very slightly etched. He sometimes signed his plates with the initials S. P. only, or S. P. F. the F. as usual standing for *fecit*.

JOHN PERCELLES.

Flourished,

The Flemish engravings, representing all sorts of *shipping*, marked with the initials I. P. were executed, says professor Christ, by John Percelles, or by his son Julius Percelles. I am not acquainted with those prints; but care must be taken not to confound these two engravers with an old German master, who used the same initials, and etched in a coarse, but spirited style.

GABRIEL

G A B R I E L P E R E L L E.

Flourished, 1640.

If this ingenious artist was not a native of Paris, he certainly resided there during the greater part of his life. He excelled in designing and engraving of landscapes; and we have a considerable number of sets of prints by him of various sizes. His works prove the fertility of his genius, rather than his attention to nature. They are composed in a very pleasing style, and the distances especially are executed with great taste, and enriched with ruins and other embellishments, which are very happily introduced to vary the objects, and give a lightness and elegance to the design. His fault is the want of masses. The lights are too powerfully, and too equally diffused, and that in spots; so that the eye is fatigued, and the effect totally destroyed. The foliage of his trees is heavy, and so very unlike nature, that even the warmth of imagination, which we discover in them, will hardly be thought a sufficient excuse. The greater part of Perelle's works are from compositions of his own; but he also engraved from those of other masters. He used both the point and the graver in the execution of his plates, and if he had done more with the first, and less with the latter, much of that stiffness and formality which sometimes distinguishes his best engravings would have been avoided. His works are so very numerous, and so common, that any farther description of the manner in which they are performed, or of the prints themselves, may be justly thought needless.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them sons of Gabriel Perelle, mentioned above. They assisted their father, and, after his decease, engraved a considerable number of plates of *architectal views, plans, landscapes, &c.* I shall specify by the former, only one hundred and twenty-four middling-sized plates, lengthways, representing *the palaces, fountains, gardens, &c.* in France; and by the latter, part of a set of large views of *the cities, towns, &c.* of Europe.

P E R E R I E T T E.

Flourished,

A name affixed to a coarse, incorrect etching, from Paolo Veronese, representing *the Virgin and Child with Joseph, accompanied by two angels.*

S. P E R J E C O U T E R.

Flourished, 1535.

By this artist, who seems to have been instructed in Italy, we have several plates, executed with the graver only, in a style bearing some resemblance to that of Marc de Ravenna, but still coarser. His drawing is by no means correct. We have also some few etchings by him. His works consist of *terms, capitals of pillars, cornices, and other architectal ornaments.* His mark is composed of an S. and a P. joined together, in the manner represented upon the plate at the end of the volume, to which he frequently added the date, 1535.

LOUIS

LOUIS DES PERINI.

Flourished,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarse, stiff style, and his prints have neither taste nor correctness of drawing to recommend them. I shall notice only a middling-sized plate, length-ways, representing *two men playing at cards, and a woman overlooking them*, half figures.

PETER PERNA.

Flourished, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are usually attributed.

P E R N E T.

Flourished, 1620.

An obscure engraver of no note. We have some few indifferent portraits by him.

PEDRO PERRET.

Flourished, 1590.

This artist, according to Basan, was a native of Flanders. He resided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but stiff style, the effort of patience, rather than genius. We have several historical plates by him, and among them, the following: *The woman taken in adultery*, from Brueghel, a middling-sized plate, length-ways, dated 1575; and *the chastity of Joseph*, a middling-sized upright plate, from Hans Speckart. But his chief work seems to have been the portraits of the kings of Portugal, in folio, published, A. D. 1603, to which he affixes this inscription, *Pedro Perret sculptor Regis fecit*.

FRANCIS PERRIER.

Born, 1590. Died, 1660.

This artist was a native of Macon in Burgundy. He is spoken of as a painter, a designer, and an engraver. To what degree of eminence he arrived in the first, I leave to others to determine; but his works as a designer, and an engraver, prove him to have been a man of genius. It is uncertain under what master he studied, whilst in his native country. We only know that he went to Rome, where he paid close application to drawing from the antique statues and bass-reliefs.—But all his labours were so slenderly repaid, that he could scarcely support himself, till such time

as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artist, he pursued his studies more successfully. On his return to France, he was employed at Lyons to paint some few pictures; and going from thence to Paris, he engaged himself with Simon Vouet; and with that artist he acquired considerable reputation. He went a second time into Italy, where he staid but a short time, and returning again to his native country, resided at Paris, where he died.

With respect to his etchings, of which he performed a great number, they are coarsely executed, and have all the appearance of being very hasty productions: generally speaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The same manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilst he was in Italy, he wrote his name *Paria*; and we find several of his etchings with that signature. His marks, composed of an F. and a P. joined together, are copied on the plates at the end of the volume. To these he often added a B. for *Burgundus*, because he was a native of *Burgundy*. I shall specify the following prints only by this artist, which are usually reckoned among his best performances:

A Crucifixion, a middling-sized upright plate, with many figures, dated 1633, with this inscription, "Franciscus Perrier Burgundus pinx. et sculp."

St. Roch curing the people afflicted with the pestilence; the same, also from a composition of his own.

A flight into Egypt, a middling-sized upright plate, from Agostino Carracci,

The death of St. Jerom, from the same, a middling-sized upright plate, marked "Fr. Paria sculp."

The marriage of Cupid and Psyche, two middling-sized plates, lengthways, from Raphael; and the *ornamental angles* for the same.

A set of fifty plates, taken from *the ancient bass-reliefs*.

A set of one hundred plates of *antique statues*, published at Rome.

He also engraved some few compositions in *chiaro scuro*, particularly one representing *Time clipping the wings of Love*.

WILLIAM PERRIER, called the YOUNGER.

Born, . Died, 1655.

This artist was born at Macon in Burgundy, and was either the younger brother, or some very near relation of Francis Perrier, mentioned above. He executed several plates from the design of F. Perrier, and imitated his style of etching, but with no great success.

J O H N P E R R I N.

For an account of this obscure engraver, see the article John Munier, page 172. of this volume.

J. P E R-

J. PERRISSIM, OR PERSINUS.

Flourished, 1570.

This artist, assisted by J. Tortorel, designed and engraved partly on copper, and partly on wood, a set of twenty-four very large prints, length-ways, including the title. They represent *the war, and other remarkable occurrences, relative to the History of France, from the death of Henry the Second, A. D. 1559, to the dispersion of the German troops, 1569.* Those on copper are slightly etched, in a coarse, incorrect style; those on wood have not much to recommend them, with regard to the compositions; but they are executed with a tolerable degree of attention; and the cross strokes, or hatching, are well imitated. His mark, enclosed in a small oval, is copied on the plate at the end of the volume; but he twice signs his name at length, both times differently, thus, J. PERRISSIM FECIT; and J. PERSINUS, FECIT. These prints are dated 1567 and 1570. Professor Christ reads this name, *Perrissin*, and perhaps justly.

JOHN BAPTIST PERRONEAU.

Flourished, 1720.

A French engraver, by whom we have some few prints, and, among them, two middling-sized plates, lengthways, representing *air* and *earth*. The companions, *fire* and *water*, were engraved by P. Aveline, from the same master.

PETER PERROT.

Flourished.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them specified by that author.

NICHOLAS PERSON.

Flourished, 1696.

By this artist, whose labours were chiefly confined to the engraving of portraits, we have a set of very indifferent plates, entitled, *Marbasse Ab-bildungen*, containing twenty portraits of the Archbishops of Germany, dated 1696.

REGNIER DE PERSYN.

Flourished, 1650.

This artist was a native of Amsterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his studies, where, it seems, he learned to paint. While he resided at Rome, he assisted Cornelius Bloemart, Theodore Matham, and Michael Natalis, in engraving the *Statues*, &c. in the Justinian gallery, which were published in two large folio volumes. He worked with the graver only, in a very neat, clear style; but not with any great taste. The outlines of the figures, though not very incorrect, are nevertheless stiff and

heavy. He seems to have aimed at imitating the manner of Bloemart, but he never equalled that great master. I shall mention the following engravings only by Persyn: The portrait of *Ariosto*, a midling-sized upright plate, from Titian. That of *Balthazar Count de Castillon*, the same, from Raphael. *The death of Leander*, a large plate, length-ways, from Sandrart.

GEORGE PERUNDT.

Born, 1603. Died, 1663.

This artist was a native of Franconia, and by him, according to Sandrart, we have a considerable number of architectural and geographical engravings.

LUIGI PERUGINO. See SCARAMUCCIA.

BALDASSARE PERUZZI.

Born, 1481. Died, 1536.

This extraordinary artist was born at Volterra; but because his father resided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldassare Senese; and this has occasioned many authors to suppose, that he was a native of Siena. But Vafari, a very accurate writer, assures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occasioned by the civil wars, withdrew himself to Volterra, where Baldassare was born, and not long after he settled at Siena. The genius of young Peruzzi very soon discovered itself; and he was placed with a very eminent goldsmith at Siena, from whom he learned the principles of design, and was afterwards instructed in painting by the best artists in that city. He principally excelled in painting perspective architecture; and he was assisted in his studies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are spoken of with the warmest commendation. He did not, it seems, entirely confine himself to architecture and perspective, but executed some historical compositions, which are also very greatly esteemed.

He wrote a Treatise on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embellished with engravings on wood, but he died before it was ready for publication. The common report is, that he was poisoned by some one, envious of his superior talents.

He is said to have engraved on wood in chiaro-scuro; but there is some obscurity with respect to the fact. The only print I have seen attributed to him is engraved upon three blocks; the first for the outlines, the second for the deep shadows, and the last for the lighter tints. It is a midling-sized upright print, and represents *Apollo, Minerva, and the Muses, with Hercules driving forth a woman loaded with treasure, supposed to represent avarice*. It is executed in a fine, spirited, bold style, and inscribed BAL. SEN. over which letters is a five-pointed star, and at a distance the word PERUGO,

PERVGO, the meaning of which is uncertain, unless we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, used by Peruzzi, it may as reasonably be thought to belong to the publisher.

FRANCIS PERRY.

Flourished, 1760.

He was born at Abingdon in Berkshire, and was first placed as an apprentice to a hosier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artist, but a man of dissipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, answering duns, or removing his cloaths from one lodging to another: sometimes he was sent to fetch coals in the table cloth, at other times in a sheet.

From Vanderbank, our artist went to Mr. Richardson; but not making any great progress, he was employed as clerk to a commissary, with whom he went down into Staffordshire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His best works are coins and medals, which he copied with great neatness and precision; we have also several portraits by him; and, among others, that of *Dr. Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honest, industrious man, but could scarcely earn a subsistence. He had a speck over one of his eyes, which deprived him of the use of it. He died about the year 1766.

Mr. Grose obligingly favoured me with this account of the above artist

IL PESARESE. See CANTARINI.

JOHN PESNE, OR PENNA.

Flourished, 1670.

This artist was a native of France, and the last name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at first, under some painter, perhaps Nicholas Poussin, from whose pictures the greater part of his engravings are taken. He etched in a slight, free style, but coarse and irregular; and he finished his plates with the graver, harmonizing the lights with dots and short strokes. The masses of light and shadow are constantly kept broad and clear, and the general effect is well preserved. Had his outlines been more correct,

correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been said, that the spirit of that admirable painter was never better expressed than by Pesne; but when they are compared with those prints executed by Girard Audran, from the same master, they certainly must be placed in an inferior class.

I shall specify the following prints by Pesne, which may be reckoned among his best:

Two portraits of *Poussin*, middling-sized upright plates, from pictures painted by that master.

Esther before Abasuerus, a large plate, length-ways, from Poussin.

The adoration of the Shepherds, the same, from the same.

A Holy Family, from Raphael, a midling-sized upright plate.

The Seven Sacraments, very large prints, length-ways, on two plates; each from the pictures of Poussin, in the Palais Royal. These plates were afterwards purchased by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very considerably.

The testament of Eudamidas, a large plate, length-ways, from the same master. This is one of his most capital engravings.

The death of Ananias, the same, from the same.

The vision of St. Paul, a middling-sized upright plate, from the same.

The triumph of Galathea, a large plate, length-ways, from the same.

A set of *landscapes* from Guercino, and several other plates from Van Dyck and other masters.

M A T T H I A S P E T E R S.

Flourished, 1660.

He, with his brother NICHOLAS PETERS, who, it appears, were goldsmiths, established at Amsterdam, engraved the plates for the *Atlas Major*, or Great Atlas, published in that city by Bleau, and consisting of about thirty large volumes in folio. The drawings, from which these engravings were taken, appear to have been made by Bleau himself.

E D M E P E T I T.

Flourished, 1700.

This artist was a native of France. He worked chiefly with the graver, in a neat style. His engravings are by no means destitute of merit. I shall mention only the portrait of *Francis the First*, from Titian, in the Crozat collection.

PETIT is mentioned by Bafan as a modern engraver, by whom, he tells us, we have several subjects, from Rigaud, I. B. Vanloo, Watteau, and other masters.

N I C O L P E T R I.

A name, which Lastman sometimes assumed; probably because the baptismal name of his father was Peter. See the account of this artist under LASTMAN.

PIETRO.

PIETRO DA PETRI, or PITRI.

Born, 1665. Died, 1716.

According to some authors, this artist was a native of Rome; others place his birth at Novarra; most of them however agree, that he was a disciple of Carlo Maratti. He studied the works of Raphaël with great attention, and copied them in a very superior manner. Notwithstanding he employed a great part of his time in copying from the paintings of other artists, we have several historical pictures by him from his own compositions; those especially, which he painted in the church of St. Clement at Rome. He etched some few plates, and among them, the following:

The assumption of the Virgin, a middling-sized upright plate, from his own composition.

St. Laurence Justinian, a small upright plate, from the same.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontispiece*, from *Ciro Ferri*, belonging to a collection of altar pieces, published by Giacomo Rossi at Rome. It is etched in a slight, masterly style, but, at the same time, bears little or no resemblance to the etchings of Petri. Perhaps the family-name of this artist should also have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the same hand. The decision, however, must be left to the experienced collector.

J A Q U E S P E Y T R E T.

Flourished.

The name of an engraver on copper, mentioned by Professor Christ without any reference to his works.

J O H N A N D R E W P F E F F E L.

Flourished, 1720

He resided at Vienna, where, according to Basan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a style sufficiently neat, but without any great degree of taste. I shall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Morison, and part of the plates for the *History of Architecture*, in large folio, by John Henhard Fischers, published at Vienna, 1721.

R I G M A N P H I L E S I U S.

Flourished, 1508.

This artist, according to Papillon, engraved on wood; and we have by him a set of twenty-five prints, representing the *life and passion of our Saviour*, which were published at Strasburgh by John Knoblauch, A. D. 1508. These engravings are said to be extremely rare.

P. P H I L I P P E.

Flourished, 1660.

An artist of no great note. He was a native of Holland, and by him we have several *festivals* and *rejoicings*, middling-sized plates, length-ways, from Van Venne, dated 1660.

P H I L L E R Y.

Flourished,

The name of an eminent engraver on wood, who resided at Antwerp. I know of but one print to which his name is affixed; but I have seen a sufficient number, which, from the resemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-sized upright print, representing *two soldiers standing before a woman, who is seated, holding a dog upon her lap*. The following inscription is affixed: *De print t' Antwerpen by my Phillery de figursnider, printed at Antwerp by me Phillery, engraver of figures*. It is neatly executed, and the cross strokes or hatchings are carefully represented; but the design is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken supposes this print to be very ancient; to me it appears to have been engraved about the commencement of the last century.

J O H N P I C A R T.

Flourished, 1640.

This artist resided at Paris, and was probably a native of that city. I am inclined to believe, that he was a disciple of Crispin de Passe; at least it is certain, that he engraved from the designs of that master, and copied his manner; but with no great success. His labours seem to have been chiefly confined to the ornamenting of books. I have seen by him several portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a small upright oval, with emblems. *Erasmus*, a whole length figure, standing in an arch, which served as a frontispiece to part of his works in octavo, published at Paris, 1639. Also several *frontispieces*, and, according to Florent le Comte, *monuments*, &c.

HUGUES PICART, Florent le Comte informs us, that this artist, who was probably a relation of John Picart, engraved a large perspective view of the town of Rheims, after Hugues Collier.

STEPHEN PICART, called LA ROMAIN.

Born, 1631. Died, 1721.

This artist was a native of France, and probably related to the two engravers mentioned above. He assumed the appellation of LA ROMAIN, or THE ROMAN, for the sake of distinction, fearing that his works should be confounded with those of John Picart. He resided a considerable time at Paris;

Paris; after which he went to Amsterdam, where he died, 1721, aged 90. He worked with the graver only, in a style greatly resembling that of Francois de Poilly; but he never equalled that admirable artist, with respect to the drawing, effect, or skilful management of the graver. The extremities, and other naked parts of the human figure, are seldom correctly drawn, or well marked; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of historical prints by Picart, I shall mention the few following only:

The Pestilence among the Philistines, a large plate, length-ways, from Nicholas Poussin.

A Holy Family, the same, from the elder Palma.

The Infant Jesus sleeping, with the Virgin holding up her finger to St. John, known commonly by the appellation of *the Silence*, the same, from Annibale Carracci. *Michael Lafne, Heinzelman*, and others, have engraved the same subject; and it was lately repeated by Mr. Bartolozzi.

The entombing of Christ, a large plate, length-ways, from Le Sueur.

The citizens of Ephesus burning their books at the preaching of St. Paul, a large upright plate, from the same.

The martyrdom of St. Gervais and St. Protas, a large plate, length-ways, from the same.

The martyrdom of St. Andrew, a large upright plate, from Le Brun.

St. Anthony of Padua adoring the Infant Jesus, a middling-sized upright plate, from Vandyck.

He also engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

B E R N A R D P I C A R T.

Born, 1673. Died, 1733.

This artist was the son of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of sixteen he went to draw from nature, in the Royal Academy; and two years afterwards gained the prize. He was not so fond of engraving as he was of drawing. It is said, that he took up the graver with reluctance; and this will be easily believed, when, on examining his prints, we find them far better drawn than engraved. He resided at Paris till the year 1710; after which he went to Holland, with an intention of going to Sweden; but, altering his mind, he settled at Amsterdam, where he died, May 8, 1733. He was twice married; but it does not appear that he left any children.

The greater part of his life was certainly spent in making compositions and drawings, which are said to have been very highly finished; and they are sufficient testimonies of the fertility of his genius, and the excellency of his judgment. He understood the human figure extremely well, and drew it with a tolerable degree of correctness, especially in small subjects. His mode of engraving, as was before observed, was not equally meritorious, especially when he attempted large plates. Book plates, and other orna-

mental engravings, constitute by far the best part of his works. And the multitude which he executed, chiefly from his own compositions, is astonishing.

The following are among his most esteemed works:

The massacre of the Innocents; the first impressions of which are before the crown was placed upon the head of Herod; a small plate, length-ways, from his own compositions.

The Epithalamiums, consisting of twelve prints, eight of them small plates, length-ways; and the other four middling-sized upright plates.

The Quos Ego, or Neptune calming the sea, a large plate, length-ways, from Anthony Coypel.

The disgrace of Calista, a large plate, length-ways, from Annibale Carracci.

A vast variety of book-plates of all sizes; chiefly from his own compositions.

The Innocent Impostures, are a set of prints, from the designs of the great masters, in these he has attempted to imitate the styles of the old engravers. The work consists of 78 plates, which, with the discourse and explanations, make a small folio volume. It was not published till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been published at all. In turning it over, we cannot but pity the weakness of a very ingenious man. But concerning this book I have already spoken, in the Essay prefixed to the present volume, in my reflections upon the works of Marc Antonio and Agostino Veneziano.

We have also several mezzotintos by him; particularly *a Nativity* from Carlo Maratti. He also engraved from Cangiage, Le Sueur, C. de la Fosse S. B. Santerre, N. Bertin, &c.

PETER PICAULT.

Flourished, 1695.

This artist was a native of France. He worked entirely with the graver, and his prints possess a considerable share of merit. He died early in the beginning of the present century, just at the time he began to make himself known. We have by him *the Battles of Alexander*, copied from the engravings by Girard Audran, after Le Brun; middling-sized plates, length-ways. *The meeting of the Virgin Mary and Elizabeth*, a small plate, length-ways, from Carlo Maratti. Also several *portraits* of various sizes. He usually inscribes his prints in this manner: *P. Picault Blesensis, sculp.*

GIOVANNI DOMENICO PICCHIANTI.

Flourished, 1690.

He was a native of Florence, and the pupil of B. Foggini, a sculptor of some eminence. He amused himself with the point and the graver, but the prints, which he produced, have no great share of excellence to recommend them. He worked in a coarse, slight style; and his drawing is rather mannered, than correct. We have by him several plates, for the collection

collection of engravings from the pictures in the grand gallery at Florence, and some few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

G A J E T A N O P I C C I N A.

Flourished, 1659.

This artist is cited by professor Christ as an engraver on copper; and the same author informs us, that he marked his plates in this manner: *G. P. inven. et fecit*. I much suspect he means the following artist, and has mistaken the baptismal name.

G I A C O M O P I C C I N A.

Flourished, 1659.

He was a native of Venice; but it does not appear from what master he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a stiff, laboured style, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

Judith with the head of Holofernes at her feet; a middling-sized plate, length-ways, from Titian.

A Holy Family, a middling-sized upright plate, from Liberi.

Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives, by Carlo Ridolfi, published at Venice, 1648.

Also a set of *the portraits of the illustrious men of Italy*.

Professor Christ writes his name, Picina, and informs us, that he sometimes signs his plates with a P. only.

M A T T E O T O M M A S O P I C C I O N I.

Flourished, 1650.

This artist was a native of Italy, and is spoken of as a painter. We have some few etchings by him; among others, *the Adoration of the Shepherds*, a middling-sized upright plate, from Paolo Veronese.

P. P I C K A E R T.

Flourished,

This name is affixed to a set of coarse, incorrect etchings, representing *the flight of James the Second from England*, which were published in Holland. He adds the word *fecit* to his name; from whence we may reasonably conjecture, that they were engraved after his own designs.

R O B E R T P I C O U, or P I Q U O T.

Flourished, 1630.

He was a native of Tours, but resided much at Paris. He worked entirely with the graver, in a neat, but laboured style, without taste, or

correctness of outline. We have a great number of *frontispieces* by him, many of which are from his own compositions. He also engraved after the designs of the Basans.

A D E P I E N E.

Flourished, 1670.

A French engraver of no great account, by whom we have some few plates; among others, one representing *the Dutchess of Savoy, in the character of Diana*, in folio, from Sachetti, for a book, entitled, "La Venaria reale Palazzo di piacere e di Caccia," published 1672.

J E A N B A P T I S T E M A R I E P I E R R E.

Flourished, 1760.

A modern French painter in great repute. The subject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have several etchings; among others, *the village entertainment*, a middling-sized plate, length-ways, from his own compositions. Several large studies of *beads*, &c. which he made in Italy; and many subjects, taken from the *Fables of La Fontaine*, after Subleyras.

P I E T.

Flourished, 1618.

He was apparently a native of the Low Countries. As an artist he never made any considerable figure. I have seen by him the prints for a book of military exercises, entitled, *Le Maniement D'Armes de Nassau, avecque Rondelles, Piques, Espées, & Targes, selon le nouveau ordre du tres illustre Prince Maurice de Nassau, par Adam V. Brien*, published 1608.

N I C H O L A S P I G N E.

Flourished, 1730.

He was a native of France, of no great note as an engraver. We have by him a middling-sized upright plate, representing *the Virgin with the Infant Christ asleep in the cradle, attended by four small Angels*, from Trevifani, for the Crozat cabinet. His name is also affixed to the portrait of *Richard Fiddes, B. D.*

P A U L P I L A I A.

Flourished,

This name is affixed to several plates of architecture, representing *opera scenes, and theatrical decorations*. They are executed in a stiff, tasteless style, with the graver only, from the designs of an artist, whose monogram is composed of an F and G joined together.

FRANCIS

FRANCIS PILSEN.

Flourished,

This artist was a native of Ghent, and became the disciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, *the conversion of St. Bavon*, a large upright plate, arched at the top, from Rubens; and *the martyrdom of St. Blaize*, a middling-sized upright plate, from Gaspar de Crayer.

D U P I N.

Flourished, 1740.

A modern French artist, by whom we have a considerable number of engravings.

DUPIN, his son, was also an engraver, and resided at Paris, at the time Basan wrote his Dictionary of Engravers.

P. P I N C H A R D.

Flourished, 1687.

He resided at Genoa, where he engraved several frontispieces for books; but in a manner, which does him no sort of credit.

J O H N P I N E.

Flourished, 1740.

He was a native of England, and a man of letters. He resided at London, and engraved a great variety of plates, which are not without merit. His chief works are *the ceremonies used at the arrival of the Order of the Bath*. *The destruction of the Spanish Armada*, from the tapestry in the House of Lords. *A splendid edition of Horace*, the whole text of which was engraved on copper, and illustrated with *antique bass-reliefs, gems, coins, &c.* *The Pastorals and Georgics of Virgil* were published by his son, after his death, adorned in the same manner, with a letter-press type. A considerable number of the engravings for the *Æneis* were also prepared; but want of proper encouragement prevented the appearance of that work. We have besides some few portraits by this artist.

T. P I N G O.

Flourished, 1740.

The name of an obscure English artist, affixed to a plate of *arms* inserted in Thoresby's Leeds.

P I N S S I O.

Flourished, 1750.

The name of a modern engraver, by whom we have some few *portraits, &c.*

JOHN

JOHN GEORGE PINZ.

Flourished,

This engraver, who was, I believe, a German, worked chiefly for the booksellers; and his prints are executed in the same style with those in the multifarious publications by Vander Aa. I shall specify only *an emblematical print*, in honour of the king of France, from P. Decker, in folio.

DOMINECO PIOLA.

Flourished, 1658.

He was a native of Italy, and a painter. I have seen by him a very spirited etching of a *holy family*, in which the infant Christ is represented, lying in the manger, attended by angels; and Joseph is above him. The oxen are seen in the back ground. The heads and other extremities are finished in a masterly style; and this print sufficiently testifies the ability of the artist. The following inscription is affixed: *D. Piola Gent. faciebat, 1658.* It is a middling-sized upright plate.

V. PIORT.

Flourished,

An obscure engraver, by whom we have a small upright plate, from Rubens, representing *an old woman holding a pot with fire, from whence a boy is taking a lighted coal.*

GIULIO PIPPI, called ROMANO.

Born, 1492. Died, 1546.

This artist was one of the most celebrated scholars of Raphael. His character and works are sufficiently known. Florent le Comte attributes some engravings to him; but the subjects are not specified. There is, I think, great reason to suspect that this part of Le Comte's book is misprinted, or that the author had been misinformed.

PIQUOT. See PICOU.

GIOVANNI BATISTA PIRANESE.

Flourished, 1770.

This artist was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they sufficiently manifest the greatness of his abilities. His works consist of twelve or more large volumes in folio, and represent *the beautiful remains of ancient Rome* (assisted by his own studies). We have also a variety of *architectural compositions*, from his own designs.

LOUIS

LOUIS DES PIRINE.

Flourished,

This artist was a native of France. I have seen by him a middling-sized plate, length-ways, representing *two men playing at cards, and a woman holding a mirror behind one of them*, by which means she discovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarse, open style, and without much taste.

ALEXIS PIRNRAUM.

Flourished, 1545.

This artist was an engraver on wood, and of such eminence, that Papillon supposes him to have been a scholar of Hans Holbein the younger; and his residing at Basil, of which place it is probable he was a native, may be thought to strengthen the conjecture. His works, however, are not specified. Professor Christ attributes to him the prints marked with an A. and a P. joined together, in the manner expressed at the end of the volume.

NICOLAS PITAU.

Flourished, 1660.

This artist was a native of Antwerp, but he resided principally at Paris; and from his style of engraving I am led to suspect, that he may be ranked among the disciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures especially are so. He worked with the graver only, and appears to have handled that instrument with much facility; but from the sameness of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and silvery. His works are by no means scarce. I shall mention the following only:

The annunciation, a large upright print on two plates, from P. Champagne.

The Virgin reading and holding the infant Christ in her arms, a middling-sized upright plate, in an oval, from Guercino.

Christ at the tomb supported by angels, a large upright plate, from Lodovico Carracci.

A dead Christ, with angels weeping over him, a middling-sized plate, length-ways, from Guercino.

St. Sulpitius in council, a middling-sized plate, length-ways, from P. Champagne.

We have also by him several very excellent portraits.

He engraved besides from Le Brun, N. Poussin, Villequin, Le Febure, and other masters.

NICHOLAS PITAU, the son of the preceding artist, engraved some few portraits; and he might, says Basan, have distinguished himself in the art, if he had used sufficient application.

P I T R I

P I T R I. See P E T R I.

M A R C O P I T T E R I.

Flourished, 1760.

A modern Italian engraver, who resided at Venice. We have by him several of the plates for the collections of engravings from the pictures in the Dresden gallery. A set of large *heads* of the apostles, from his own designs; and the *seven sacraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very singular style, with single strokes; but very different from those of Mellan and his followers. They run from the top to the bottom, and the shadows are expressed by strengthening them, as the occasion requires. The effect he has produced, in this new mode of engraving, is far more pleasing and harmonious, than could have been expected.

G I O V A N N I B A T I S T A P I T T O N I.

Flourished,

By this painter we have some few etchings, which he has inscribed with these initials, "B. P. or, Batista P. V. F. or, B. P. V. F." and when he signs his name at length, *Johannes Baptista Pitonus Vicentinum fecit*.

F R A N C I S P L A C E.

Born,

Died, 1728.

This ingenious artist was the son of Mr. Rowland Place of Dinsdale, in the county of Durham. He was at first bred up to the law, and was placed as a clerk to an attorney in London, with whom he resided till the year 1665. When the officers came to shut up the house, on suspicion of the plague being in it, he left London; and, as he had never been pleased with his profession, he dropped it at the same time, and followed other pursuits more agreeable to his unsettled disposition. He expended considerable sums of money in attempting to make porcelaine, which he put in practice at the manor-house of York; but was not successful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amusement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his designs he left entirely unfinished.

In the reign of Charles the Second, it is said, that he was offered a pension of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependance. He died, A. D. 1728; and his widow, quitting the manor-house of York, disposed of his paintings; among which was an admired picture of *fowls*, also others of *fishes* and *flowers* unfinished, together with his own *portrait* by himself. He left behind him a daughter, who was married to Wadham Wyndham, Esq.

His

His etchings, particularly of *landscapes* and *birds*, from Griffier, are admirable. The free style, in which he treated the foliage of his trees, proves his judgment and good taste; and his portraits in mezzotinto are excellent.

I shall specify the following:

Bishop Crew, a half-sheet in an oval, from Kneller.

Richard Thompson, after Zouft, a small half-sheet in an oval.

Philip Woolrich, Esq. in armour, the same.

Thomas Comber, dean of Durham, the same, after Greenhill.

John Moyzer, Esq. of Beverley, half-sheet, in an oval.

Henry Gyles, the glass painter, a small quarto plate, in an oval.

General Lambert, half-sheet, the same.

In Thoresby's Topography of Leeds are some *churches* drawn by Place. The plates for Godartius's book of *Insects* are by him; and many views, as of *Tinmouth-castle* and *Light-house*, the *Cathedral of York*, *Prospect of Leeds*, &c.

LOUIS DES PLACES.

Born, Died, 1740.

This artist was a native of France, and resided chiefly at Paris. We have a very considerable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect: but the outlines of his figures are not always correct, especially the extremities, which are frequently heavy. His best engravings have less of this fault, and certainly possess very considerable merit. I shall mention the following only, for his works are by no means uncommon.

Christ crucified between the two thieves, a middling-sized upright plate, from Annibale Carracci, for the Crozat cabinet.

Christ curing the diseased, a very large plate, length-ways, from Jouvenet.

The elevation of the cross, a large upright plate, from the same.

The descent from the cross, its companion, from the same.

Venus prevailing upon Vulcan to make the arms for Æneas, a middling-sized upright plate, from the same.

Venus triumphant upon the water, a large upright plate, from Ant. Coypel.

Cupid taking refuge in the house of Anacreon, a middling-sized upright plate, from the same.

Orpheus obtaining of Pluto permission for the return of Eurydice, a middling-sized plate, length-ways, from Rubens.

Diana and Actæon, a middling-sized plate, length-ways, from Carlo Maratti.

Also several portraits and engravings, from a variety of other masters.

MATTHEW VAN PLATTENBERG.

Flourished, 1630.

This artist was a native of Flanders, but he resided a considerable time at Paris, where he assumed the name of Montagne, and was usually called Platte Montagne, and sometimes Montagne only. He excelled in painting

shipping and sea views. We have some few etchings by him of shipping, and several small landscapes, very spiritedly executed.

NICHOLAS VAN PLATTENBERG.

Flourished, 1654.

He was the son of Matthew Van Plattenberg, mentioned in the preceding article, and is spoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a disciple of John Morin, whose manner of engraving he improved upon. I shall mention by this artist a *dead Christ*, from P. Champagne, a large plate, length-ways. The figure is finely drawn, and the flesh executed with dots only; but the back-ground and drapery are finished with strokes in a bold, free style. This is altogether a very fine print. He engraved also from his father's designs, and from his own; but the greater part of his works consists of *portraits*, to which he almost constantly subscribes his name, "Nicolas de Platte Montagne."

MARTIN PLEGINCK.

Flourished, 1590.

This artist was probably a native of Germany. He engraved on copper and on wood. I have seen by him a set of *figures fighting*, small plates, length-ways, executed entirely with the graver, in a style much resembling that of Virgil Solis, with this title, *Sechter Buechlem ge ducht in der furstlichen Stat annolt bach bei Stephan Hermanburger und Goldschmidt da Selbstten*. His engravings on wood are said to be greatly in the style of Jost. Ammon. See his mark, composed of an M. and a P. joined together, on the plate at the end of the volume.

WILLIAM PLEYDENWURFF.

Flourished, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was published, A. D. 1493. They consist of figures of various kinds, *views of cities, towns, &c.* which however are evidently the work of fancy. They are boldly cut, and with spirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that stiffness, and incorrectness of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he use any mark to distinguish his prints from those of his associate.

CORNELIUS PLOOS.

Flourished, 1760.

He was a native of Amsterdam, and a collector of note. We have by him a set of engravings in folio, executed in a peculiar style; the first eighteen of which were published, A. D. 1765.

P L U M E I R.

Flourished,

This artist was certainly a painter. We have by him some spirited etchings from his own compositions, which shew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PIETRO DEL PO.

Born, 1610. Died, 1692.

This artist was a native of Palermo, where he was born, A. D. 1610. He was the disciple of Dominichino, and is spoken of as a painter, but is more generally known by his etchings, of which we have a very considerable number, from the paintings of the great Italian masters. The drawing in these, however, is not so correct, as one would have expected from the hand of a scholar of Dominichino. They are slightly executed, and frequently assisted with the graver in the finishing. As the etchings by this master are not scarce, I shall mention the following only:

A dead Christ upon the lap of the Virgin, a small upright plate, from Annibale Carracci.

The four Cardinal Virtues, with their Attributes, from Dominichino, large upright plates.

Flight into Egypt, a middling-sized plate, length-ways, from Nicholas Poussin.

GIACOMO DEL PO, son of the preceding artist, and also his daughter TERESA DEL PO, etched several plates, in a style much resembling that of the father.

ANDREA PODESTA.

Flourished, 1640.

He was born at Genoa, and became the disciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly distinguished himself; but several spirited and masterly etchings, which he produced, prove him to have been a very skilful artist. We have by him a set of three middling-sized plates, length-ways, representing *Bacchanalian subjects*, from Titian. That, in which *Bacchus is representing leaping from the chariot*, strikes me as the best. The heads of the figures are finely characterized, and the other extremities well expressed. The etchings also, marked in this manner, *AND. P.* and *And. P. in. et fec.* are attributed to him.

MARTIN POEHAM.

Flourished,

An old German master, to whom the prints, marked with an M. surmounted by a P. in the manner expressed upon the plate at the end of the volume, are attributed by professor Christ. They are chiefly copies from Aldergraver, Sebald Beham, and other German artists; very badly executed.

FRANCOIS DE POILLY.

Born, 1623. Died, 1693.

This justly celebrated artist was born at Abbeville in Picardy. He was the son of a goldsmith in that town, from whom he learned the first principles of drawing and engraving. After which he was sent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he so far improved himself, as to be able to live by his profession. But being still desirous of acquiring a more extensive knowledge of the arts, he went to Italy, and resided at Rome seven years, where he engraved several very capital subjects, from the great painters of that time.

At his return to his native country, he settled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be considered as one of the most skilful artists in the management of that instrument, that France ever produced. His engravings are bold, firm, and clear. They are finished with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the flesh and draperies of his figures are not sufficiently distinguished from each other, or either of them from the back ground. This gives a cold, and sometimes a heavy appearance to his best works. His manner of engraving was to cross the first strokes, where it was required, with powerful second strokes, at right angles, so as to form a square between the intersections of every four strokes.

Poilly's outlines are drawn with great precision. The heads of his figures are well characterized, and the other extremities, in general, finely expressed.

The works of this great master are very numerous; and some of them are exceedingly valuable. I shall be obliged to confine myself to the few following:

A crucifixion, a middling-sized upright plate, from a composition of his own.

A holy family, in which the infant Christ is represented standing upon the cradle; the same, from Raphael.

The Virgin lifting up a veil to shew to St. John the infant Christ sleeping; the same, from the same. The first impressions of this plate are before the second strokes were laid upon the veil.

A nativity, a large upright plate in an octagon border, from Guido. The first impressions of this plate are before the two small angels, which appear above, were inserted.

A re-

A repose, in which the Virgin is represented seated, with Christ sleeping in her lap, and two angels kneeling; a middling-sized plate, length-ways, from Annibale Carracci.

The marriage of St. Catherine, a large upright plate, from P. Mignard.

A holy family, from Nicholas Pouffin, a middling-sized upright plate.

A holy family, where the infant Christ gives his hand to an angel, who is kissing it; a large plate, length-ways, from Sebastian Bourdon.

Christ bearing his cross accompanied by the Virgin, half figures, a middling-sized, upright plate, from Annibale Carracci.

A crucifixion, a very large upright plate, from Le Brun.

St. Charles Borrome administering the communion to the sick, from P. Mignard.

St. John in the island of Patmos, a middling-sized upright plate, from Le Brun.

Several *portraits*, and a variety of *emblematical* and other subjects, from various masters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Fresnoy, &c.

NICHOLAS DE POILLY.

Born, 1626. Died, 1696.

This artist was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, seems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the disciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to those of his brother. He died at Paris, where he chiefly resided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

A holy family, with two angels holding a basket of flowers; a middling-sized plate, length-ways, from Sebastian Bourdon.

A holy family with St. Catherine, to whom the infant Christ presents a lamb; the same, from the same.

A holy family, in which the Virgin holds the infant Christ, who is sleeping upon her lap; a large upright plate, from Le Brun. This print is commonly known by the name of the silence.

St. Augustin, a middling-sized upright plate, from P. Champagne. Several very fine portraits, &c.

JOHN BAPTIST DE POILLY

Born, Died, 1728.

He was the son and scholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the first principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his studies. On his return he settled at Paris, and was made a member of the Royal Academy of painting and sculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his uncle;

uncle; for he united the point with the graver; and his best prints, if not quite equal to those of the latter, have nevertheless a great share of merit to recommend them to the notice of the scientific collector. We discover much taste in them, fine drawing, and frequently great expression, joined with an agreeable effect. The following, among others, are by him:

The rod of Moses devouring the rods of the Magicians, a large plate, length-ways, from Pouffin. Gantrel also engraved this composition.

The Israelites adoring the golden calf, the same, from the same.

The martyrdom of St. Cecilia, a large upright plate, from Dominichino, being the companion to the *charity* of that saint, engraved by his brother.

Susanna accused by the elders, a very large plate, length-ways, from Ant. Coypel.

Mercury bringing the infant Bacchus to the nymphs, a large plate, length-ways, from the same.

He engraved also several plates for the Crozat cabinet, &c.

FRANCIS DE POILLY.

Born, Died, 1723.

He was the son and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptist, to Rome, where he engraved a large print, length-ways, from Dominichino, representing *St. Cecilia distributing her wealth to the poor*; which serves as a companion to the *martyrdom of that saint*, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

N. B. DE POILLY.

Flourished, 1720.

He was the son of John Baptist de Poilly; and it was his father's intention, says Basan, to have brought him up as an engraver. But it appears, that he could not sufficiently apply his mind to study; and for that reason there are very few prints by him.

J. POINSART.

Flourished, 1630.

This artist was a native of France. He worked chiefly for the book-sellers. His prints are sufficiently neat; but without any taste, or correctness of outline. Le Comte informs us, that he principally excelled in engraving views of cities, castles, &c. in France. I have seen by him the *entry of Charles VII. into Rheims*, a small plate, length-ways.

F. DE LA POINTE.

Flourished, 1670.

A French artist, who, in the year 1678, engraved a *plan of the environs of Paris* on nine plates. He also engraved some of the views of the *palace at Versailles*, in conjunction with Israel Sylvestre.

ANDREA

ANDREA POLESTANUS.

Flourished, 1640.

The name of this artist, who was certainly a painter, and probably a native of Italy, is affixed to a slight etching of a *Bacchanalian subject*, into which many figures are introduced. It is neatly executed; but with no great share of spirit, or correctness of outline.

POLETNICH.

Flourished, 1760.

A modern French engraver, by whom we have several plates after Vandyck, Boucher, and other masters.

FRANCISCO POLANSANI.

Flourished,

This artist resided at Rome, where he engraved two and twenty small upright plates, representing *the life of the Virgin*, from the designs of Nicholas Poussin. Basan however attributes these compositions to Jaques Stella; because he thinks them more in the style of design, adopted by the latter, than the former.

ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldsmith of great eminence. Upon the first discovery of the art of engraving in Italy, he got acquainted with the secret; and we have several plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his composition, with the graver, upon the copper; and then, with diagonal strokes running from one corner of the plate to the other, to express the shadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixienfis, and other masters. But whether the invention of it is to be attributed to Pollajoli in preference to Maso Finiguerra, is not easily to be discovered. I shall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are represented *ten naked figures, fighting*, each of them about eleven inches high. Behind a figure, who is shooting with a bow, is a large tablet, on which is written, *OPVS ANTONII POLLAJOLI FLORENTINI*; but no date. The back-ground to this singular performance is a forest, very rudely represented. The figures, though not correctly drawn, show us, that he had paid attention to the human form; and the characters of the heads have a tolerable share of expression.

A holy family, in which the Virgin is represented seated, with the infant Christ upon her lap, Elizabeth, with St. John presenting a flower to the child,
stand

stand on the left-hand: Joseph appears at the right-hand, leaning upon his staff. This print is eleven inches three quarters high, by ten inches in width.

Z I A R A K A P O L O N Y.

Flourished, 1615.

A very indifferent, as well as obscure engraver. We have by him, among other things, a slight incorrect etching, representing *Queen Margaret lying in state, in the Fauxbourg de St. Germain, at Paris*; a middling-sized plate, length-ways, containing many figures.

S Y L V I U S P O M A R E D E.

Flourished, 1620.

Professor Christ speaks of this artist as a native of Italy, and a modern engraver. He marked his plates, according to that author, with these initials, S. P. F. the F. as usual, standing for *fecit*.

M A R C H I O N E S S O F P O M P A D O U R.

Flourished, 1760.

By this lady we have several engravings, particularly a set of *gems*, from Gray, consisting of 63 plates, without the frontispiece, and some small subjects, from Boucher, Eisen, and other masters.

A R T H U R P O N D.

Flourished, 1740.

This ingenious artist was a native of England, and not only engraved, but painted both in oil and crayons: he was also a very great encourager of the arts, and was concerned with Knapton in promoting and publishing a noble volume of illustrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a set of plates, from the designs of the great Italian masters, which he executed with great spirit and judgment, in imitation of chalk and washed drawings; and these imitations he made very successfully. We have also a set of *caricatures* from the Chevalier Ghiffi, &c. He etched besides several portraits, in a style something resembling that of Rembrandt. I shall mention the following only: His own *portrait*; these *portraits* of *Dr. Mead*, of *Mr. Pope*, and of *Lord Bolingbroke*.

A B B E D U P O N T C H A S T E A U.

Flourished,

He is mentioned as an engraver by Florent le Comte; and two small prints are attributed to him by that author; but the subjects are not specified.

P A U L P O N T I U S.

Flourished, 1625.

This great artist was a native of Antwerp. It does not appear from what master

master he learned the principles of drawing and engraving; but, with respect to the former, his studies were certainly completed under the direction of Rubens, who, being thoroughly sensible of his merit, employed him to engrave many of his most capital paintings. If it should be urged, that Pontius did not himself well understand the human figure, it must be said, at least, that he copied very accurately the delineations, which were placed before him. And as his best engravings were made immediately under the eye of Rubens, no wonder he has succeeded so well; for his attempts were not to correct, but to copy with faithfulness. He worked entirely with the graver, in a clear, bold style; but not with that facility, which we find in the works of S. Bolswert; neither is the effect of his prints so brilliant, or the gradations of the lights and shadows so well harmonized. These observations, I hope, will not be considered as intended to depreciate the works of Pontius, which are justly held in the highest estimation. All I would wish to infer is, that in the engravings of S. Bolswert, and, I may add, of Lucas Vorsterman, there appears more genius, and less restraint, than in those of Pontius. These two extraordinary masters alone excepted, Pontius was certainly the most skilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his best:

The flight into Egypt, a large plate, length-ways, from Jaques Jordaens.

The wise men's offering, the same, from Gerard Seghers.

The murder of the innocents, a very large print, length-ways, on two plates, from Rubens.

Christ carrying the cross, a large upright plate, from the same.

A crucifixion, with angels, one of which is overcoming Sin and Death, the same, from the same painter.

Christ dead in the sepulchre, supported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures are introduced; the same, from the same painter, an admirable print, inscribed *Christi Funus*.

A dead Christ, supported by the Virgin, a middling-sized upright plate, from Vandyck.

The descent of the Holy Ghost upon the Apostles, a large upright plate, from Rubens.

The assumption of the Virgin, the same, from the same.

St. Roch, interceding with Christ for the people afflicted with the pestilence; a middling-sized upright plate, from the same painter.

Thomyris, causing the head of Cyrus to be put into a bason filled with human blood. The same, from the same.

The twelfth night king; a large plate, length-ways, from Jaques Jordaens.

Many other fine subjects, from a great variety of Flemish masters; and a considerable number of admirable portraits, particularly from Rubens and Vandyck.

M A T T H E W P O O L.

Flourished, 1725.

He was born at Amsterdam, but resided some time at Paris, where he

learned the principles of drawing and engraving. At his return to his native country, he executed a considerable number of plates of various sizes; and the style he adopted bears much resemblance to that of Bernard Picart. I shall mention the following only by this engraver:

Cupid taken in a net by Time, a small oval, length-ways, from Guercino.

A Bacchannal, from Nicholas Poussin, a small plate, length-ways.

A set of 103 plates in folio, entitled, *the cabinet of the art of sculpture*, by Francis Van Bossuet, engraved by Pool, from the drawings made from the figures, bas-reliefs, &c. by Barent Graat, his father-in-law.

Three large burlesque representations of the ceremonies adopted by the Flemish painters at Rome, after the drawings of Graat.

He also engraved from Rembrant, and other masters.

J U R I A E N P O O L.

Born, 1666. Died, 1745.

This artist was a portrait painter of some eminence, born at Amsterdam. He was husband to the celebrated Rachel Ruysch, who painted fruit and flowers with very great success. We have by him some few portraits, executed in a style more finished than is usual from the hand of a painter; among others, that of his relation, *Frederick Ruysch, M. D.* a small upright plate, from a picture of his own painting.

F R A N C I S P O O S T.

Born, Died, 1680.

This artist was a native of Haerlem, and a landscape painter. He had no master to instruct him in his art; but learned the principles of it from his own observations. We have by him a considerable number of etchings; and, among others, a set of *views of Brazil*, from drawings made by him, on a voyage to America, which he undertook in the suite of Prince Maurice of Nassau.

J O H N P O P E L S.

Flourished, 1660.

This artist was a native of Flanders. He is spoken of as a painter; but at what degree of eminence he arrived in this art, I know not; as an engraver, in my opinion, he can claim no great share of merit. His works consist of slight, incorrect etchings, several of which were for the collection of prints, well known by the name of *the cabinet of Teniers*. I shall mention also the *triumph of Bacchus*, a middling-sized plate, length-ways, from Rubens.

J O S E P H P O R T A.

Flourished,

He is spoken of by Papillon, as an excellent engraver on wood. I have by him, says my author, "a beautiful *Academie des Sciences*, inscribed in this manner, *Joseph Porta Gorfagninus*."

T H O M A S

T H O M A S P O R T E R.

Flourished, 1600.

By this artist, who was apparently a native of England, we have a large plan of London, &c.

P O R T I O.

Flourished, 1700.

The name of a very indifferent engraver, affixed to some few portraits, and other plates for books. He flourished apparently about the commencement of the present century.

P O R T R E. See P A U T R E.

P O R T U C A L.

Flourished,

This name is affixed to an old German engraving, in which the style of Aldergraver is indifferently copied. It is a small upright plate, and represents a *female figure weeping*, and pouring water from a cup. It is very doubtful however, whether this inscription be intended for the name of the engraver, or not.

E L I A S P O R Z E L.

Flourished, 1700.

An engraver on wood, who resided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from professor Christ, who has not specified any of his works.

P O S T. See P O O S T.

P O T. See P O D E S T A.

H. P O T H O V E.

Flourished,

By this artist we have several indifferent portraits in mezzotinto.

P A U L P O T T E R.

Born, 1625. Died, 1654.

He was born at Enkhyfen; and excelled in painting landscapes and cattle. He learned the principles of the art from his father Peter Potter, who was a painter of no extraordinary talents; but the genius of the son supplied the want of ability in the father; so that from his instructions, and an assiduous study of nature, he arrived at a great degree of perfection; and his works are held in the highest estimation. He died at Amsterdam, A. D. 1654. aged only 29 years.

We have several admirable etchings, drawn with great spirit, and executed in a most masterly style, by this artist; and, among them, the following:

A set of five small plates of *horses*, length-ways.

A set of eight plates, length-ways, representing *cows, oxen, and other domestic animals*.

A set of *plants and flowers*, &c. the same.

A considerable number of this artist's compositions were well engraved by Marc de Bye.

P O U L L E A U.

Flourished, 1760.

A modern French engraver of architecture.

G E O R G E P O W L E.

Flourished, 1776.

A modern English artist, who was pupil to Worlidge, and engraved in his style several portraits; among others, that of Sir *Robert Berkley*.

R O C C O P O Z Z I.

Flourished, 1750.

A modern Italian artist, concerned in the engravings made for the collection, entitled, *Museo Fiorentino*. He also engraved several of the plates for the *Antiquities of Herculaneum*, published at Naples.

S T E P H E N D E P R A E T.

Flourished,

An engraver of no great merit, who seems chiefly to have confined himself to portraits. His name is affixed to the *head of a Jew rabbi*, from G. Hondius, executed very neatly, but in a stiff, dry style.

P R A N K E R.

Flourished,

A modern English artist, who engraved much for the booksellers. We have few detached pieces by him; and they are not very valuable.

J O H N D A N I E L P R E I S L E R.

Flourished, 1720.

A German artist, who, if he was not a native of Nuremberg, resided there. His chief engravings seem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artist, and probably of the same family; he was also an engraver.

J O H N

JOHN JUSTIN PREISLER.

Flourished, 1750.

He was the son of John Daniel Preisler, mentioned in the preceding article, and a native of Nuremberg. He resided in Italy a considerable time, and is spoken of as a painter; but, I suppose, he is better known by his engravings, than his pictures. The following are by him: a set of *antique statues* preserved at Rome, from the designs of Bouchardon, consisting of 50 small upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jesuits church at Antwerp, with the frontispiece, containing the *portraits of Rubens and Vandyck*; the whole collection consisting of twenty small plates, length-ways.

GEORGE MARTIN PREISLER.

Flourished, 1750.

A younger son of John Daniel Preisler, and brother to John Justin Preisler, mentioned above. He was also a native of Nuremberg, and an engraver. We have by him a set of *antique and modern statues at Rome and at Florence*, engraved from the drawings, which John Martin Preisler his brother made, while he resided in Italy, consisting of twenty-one middling-sized upright plates; and also a considerable number of portraits.

VALENTINE DANIEL PREISLER.

Flourished, 1750.

Another son of John Daniel Preisler, and brother to the two last mentioned artists. He was also a native of Nuremberg, and an engraver. His works consist chiefly of portraits and book-plates.

JOHN MARTIN PREISLER.

Flourished, 1760.

A fourth son of John Daniel Preisler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himself; but some time afterwards, being invited into Denmark, he went thither, and established himself at Copenhagen, where he was living 1770. His style of engraving was clear and neat; but feeble, and without sufficient depth of colour to produce a pleasing effect. The following prints, among others, are by him:

Christ carrying the cross, a large plate, length-ways, from Paolo Veronese.

Semiramis putting the crown of Ninus upon her own head, a large upright plate, from Guido. These two prints were for the collection from the Dresden Gallery.

A battle, a large plate, length-ways, from Parocel.

A Bacchanal, from Pierre, the same.

A considerable number of portraits, &c.

ANTO-

ANTONIO JOSEPH DE PRENNER.

Flourished, 1730.

This artist was a native of Vienna, and is spoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were published in four sets in folio. Prenner etched, or engraved in mezzotinto, as occasion required; but his etchings are superior to his mezzotintos. We have also by him a considerable number of portraits and other subjects.

GASPAR DE PRENNER.

Flourished, 1746.

This artist, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, resided at Rome. We have by him several historical etchings, neatly finished with the graver. They are middling-sized plates, length-ways, and dated 1746. He also engraved several of the plates for the *Museo Florentino*, &c.

THOMAS PRESTON.

Flourished, 1730.

An English artist of no extraordinary abilities. His name is affixed to a small upright etching, slightly executed, representing the *head of Mr. Pope*, as a bust. He also engraved the portrait of *Admiral Blake*, with shipping beneath it.

NICHOLAS PREVOST.

Flourished, 1700.

Florent le Comte speaks of this artist as a painter. He tells us, that he was a scholar of Claude Vignon, and that he etched six small plates; but the subjects are not specified.

S. PREVOST, a modern engraver, who, as Bafan informs us, engraved a considerable number of *Vignettes*, and other book plates, from the designs of Cochin; also the frontispiece to the large Encyclopedia, published at Paris, from the same master.

F. DES PREZ.

Flourished, 1573.

He resided at Paris, where he published a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himself, as we find by the following inscription: *A Paris par F. des Prez rue Montorgueil au bon Pasteur.*

P R I C E.

P R I C E.

Flourished,

An obscure artist of no merit, by whom we have, among others, the *portrait of Duncan Campbell*, very indifferently executed.

ROBERT PRICKE.

Flourished, 1675.

This artist was one of the scholars of Wenceslaus Hollar, whose style of etching he imitated. He published, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

THOMAS PRIEST.

Flourished, 1738.

He was a landscape painter, and resided at Chelsea, near the Ferry, where he published, September 5, 1738, a set of eight *views of Chelsea, Mortlake*, and other towns upon the banks of the Thames. They are middling-sized plates, length-ways, and slightly executed in a very rough, but spirited style.

FRANCESCO PRIMATICCIO.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His first studies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the scholar of Giulio Romano, and was the most successful of all his disciples: he excelled in historical painting.

He was in great favour with Francis the First of France, and employed by him to collect antiquities for him at Rome; which commission he executed greatly to that monarch's satisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainebleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great splendour.

I own I am doubtful if this artist ever etched; but as some have affirmed that he did for his amusement, I have given the marks attributed to him by professor Christ and others, at the end of the volume. But it is to be observed, that very few of them, at any rate, can properly belong to him as an engraver.

JOHN BAPTIST LE PRINCE.

Flourished, 1760.

A modern French artist, who having resided several years in Russia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and published them. They were, as Basan informs us, well received by the public.

JOHN BALTHAZAR PROBST.

Flourished, 1734.

This artist was a native of Germany. He worked principally with the graver, in a neat, stiff style, without much taste. We have by him part of the engravings taken from the antique marbles at Dresden, in large folio, published A. D. 1733. also part of the plates of *birds* and *beasts*, &c. which were in the menagery of Prince Eugene, in folio, published A. D. 1734.

CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artist was born at Bologna, and apparently learned the first principles of painting from his father Ercole Procaccini. He excelled in historical compositions; and his pictures are very highly spoken of, though some faults, particularly that of want of proportion in his figures, are attributed to him. He resided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amused himself much with the point; and his etchings are executed in a bold, masterly style. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

A repose of the holy family, in which Joseph is represented in the front; a foreshortened figure lying upon the ground, and leaning upon the saddle of the ass; a middling-sized plate, length-ways.

Another holy family, in which Joseph is represented presenting an orange to the infant Christ; a small upright plate.

A holy family, in which the Virgin is suckling the Infant; a small plate, length-ways.

The transfiguration of our Saviour; a large upright plate.

St. Francis receiving the stigmata; the same, dated 1592. Justin Sadeler engraved the same composition.

GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The son of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the first principles of painting from his father; but completed his studies under the direction of the Carracci. He excelled in historical compositions; and his works are held in high estimation. He etched, for his amusement, a small upright plate, representing *the Virgin with the infant Christ*.

ANDREA PROCACCINI.

Born, Died, 1739.

This artist, who was of the same family with those mentioned in the two last articles, was born at Rome. He became the disciple of Carlo Maratti, and

and succeeded in historical painting. He resided some time at Madrid, where he died. We have several engravings by this master; and, among others,

The birth of Bacchus, a middling-sized plate, length-ways, from C. Maratti.

Diana hunting; the same, from the same.

Diogenes casting away his cup; a middling-sized upright plate, from the same painter.

C. P R O N C K.

Flourished, 1720.

He was a native of Holland. We have, engraved by him, several *views* of various sizes.

J A Q U E S P R O U.

Flourished, 1660.

He was a native of France, and learned the principles of painting from Sebastian Bourdon. While he resided with that master, he engraved a set of six middling-sized *landscapes*, length-ways, painted by him.

P R O U D.

Flourished, 1760.

An artist of no note, who resided in England, and engraved title pages, with other book-plates, also some few portraits; and among them that of *Sarah Philips*, dated 1758.

P R U N E A U.

Flourished, 1770.

An obscure engraver, who seems to have confined himself to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van Swieten*, architect to the Emperor of Germany.

M I C H A E L P U C H L E R.

Flourished,

The name of an engraver, affixed to the portraits of *Leopold, Emperor of Germany*, and *Eleonora Magdalena Theresia, his Empress*. They are inscribed in this manner: *Michael-Puchler Gave Suevus inv. et fecit.*

C H A R L E S D U P U I S, or D U P U Y.

Flourished, 1730.

This artist was a native of France, and a man of superior abilities. He drew correctly. The extremities of his figures are marked in a masterly style, and the heads finely characterised. His prints are not very highly finished; they are etched with much taste, and completed with the graver, in a bold, free style. The following, among many others, are by this ingenious artist:

St. John preaching in the desert, a large plate, length-ways, for the Crozat cabinet.

Ptolemy Philadelphus giving liberty to the Jews; a large plate, length-ways, from Noel Coypel.

Alexander Severus giving corn to the Romans in time of famine; the same, from the same.

Earth and air, two large plates, length-ways, from Louis de Boullogne; companions to *fire and water*, engraved by Desplaces from the same master.

Some *portraits*, and various other subjects, from different painters.

N I C H O L A S D U P U I S.

Flourished, 1750.

This artist was younger brother to the former, and resided at Paris at the time Basan published his Dictionary of Engravers. He engraved in a style much resembling that of his brother; but was not equally successful. We have by him,

The adoration of the wise men; a middling-sized upright plate, from Paolo Veronese.

A pastoral, from Georgione; a middling-sized plate, length-ways. These two are for the Crozat collection.

The marriage of the Virgin; a middling-sized upright plate, from Carlo Vanloo.

Aeneas saving his father Anchises; the same, from the same.

Several *portraits*, and a variety of other subjects, from Pierre, and other masters.

J O H N P U N T.

Flourished, 1750.

A Dutch engraver of no great note, by whom we have a set of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jesuits at Antwerp. Also *the ascension of our Saviour*, from Sebastian Ricci; a middling-sized upright plate, for the Dresden collection.

R I C H A R D P U R C E L L.

Flourished, 1760.

An English engraver of mezzotintos, by whom we have several *portraits* from Sir Joshua Reynolds, and other painters.

J. G. P U S C H N E R.

Flourished, 1670.

An engraver of portraits, whose labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be seen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. published at Nuremberg.

QUA-

Q.

Q U A D R A T A.

Flourished,

HE is mentioned as an engraver on wood by Papillon, who informs us that he had seen some of his works; which however he has not specified. He calls him *Quadrata de Perone*.

P E T E R Q U A S T.

Flourished, 1638.

He was a Flemish painter, and engraved from his own compositions a set of *beggars*, and other *grotesque* subjects, which are executed in a bold, spirited, but incorrect style, bearing some resemblance to that of Callot. We have also some few prints by him, from the designs of S. Savery, and other masters. See the monograms adopted by Quast, composed of a P. and a Q. joined together, upon the plate at the end of the volume.

I S A B E L L A Q U A T R E P O M M E.

Flourished, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontispiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is singular enough, being an apple with a figure of 4. upon it, to express her name. See the plate at the end of the volume.

C R I S P I N V A N D E N Q U E B O R N, or Q U E B O O R E N.

Flourished, 1630.

He is said to have been a native of Flanders. He confined himself principally to the engraving of portraits; and worked with the graver only, in a stiff, unpleasing style. Some of his prints however are not destitute of merit. I shall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Visscher the painter. This has been falsely attributed to Cornelius Visscher the engraver, and added to his works. The portrait of *Juliana Princess of Hesse*. Also part of the plates for *Thibault's Academie de L'espee*, printed at Antwerp, 1628.

E R A S M U S Q U E L L I N U S.

Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifesting early in life a genius for the arts, was placed in the school of Rubens. He succeeded in historical

painting, and in landscapes, the latter especially are executed in a very masterly style. We have several etchings by him, among which are some few portraits, and a small plate, length-ways, representing *Sampson killing the lion*, from Rubens.

H U B E R T Q U E L L I N U S.

Flourished, 1655.

He was of the same family with the preceding artist, and brother to Artus Quellinus, the sculptor. He etched in a very peculiar style, bearing some resemblance to that of Soutman, and finished his plates very neatly with the graver. We have by him a set of *statues*, which Artus Quellinus cut in marble, for the Stadthouse at Amsterdam. They are in folio, and marked with the initials of both the artists' names in this manner: A. Q. H. Q.

A N T H O N Y Q U I L L A R T.

Flourished, 1730.

He was a native of France, and a painter. He died at Lisbon, according to Basan, in the flower of his age. He engraved, from his own designs, the pompous funeral of *Don Nuno Olivares Percira*, and all the other plates belonging to the description of it, published at Lisbon, 1730.

Q U I N T I L I E N.

Flourished,

He engraved, says Florent le Comte, certain plates after Callot, in a very masterly style; to which however he did not chuse to affix his name.

W I L L I A M D E L A Q U E W E L L E R I E.

Flourished, 1680.

He was probably a goldsmith. We have by him a set of very small engravings, representing *ornamental crosses*, and other designs for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontispiece, in this manner: *Guilhelmus de la Quewellerie fecit, An. Dni. 1680.* On the other plates he has fixed the initials only thus, G. D. L. Q.

H A R. H I N D Q U I T E R.

Flourished,

He was probably a Dutchman; but he engraved in mezzotinto several English portraits; some of which he professes to have drawn from the life. They are however very badly executed. I shall mention only *Sir Leoline Jenkins*, from his own drawing; and *Queen Catherine*, from Lely.

R.

JOHN RABEL.

Flourished, 1588.

He was a native of Paris, and is spoken of as a painter. His works however do not appear to have been held in any great estimation. According to professor Christ, he published many of his designs, engraved on wood; but the subjects are not specified; neither are we informed, whether they were engraved by himself. I have seen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not so large as the original; and this inscription is upon a stone at the bottom: *Jo. Rabell Bellonacus lute Parisii*. Thomas de Leu and Charles de Mallery engraved from the designs of this artist.

DANIEL RABEL.

Flourished,

He was the son of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His best productions were landscapes; many of which were engraved by the contemporary artists. We have also a considerable number of etchings, in a style bearing some resemblance to that of Israel Sylvestre, by his own hand. They consist chiefly of landscapes, into which he often introduced small figures with great success.

ABRAHAM RADEMAKER.

Born, 1675. Died, 1735.

He was a native of Amsterdam, and an excellent painter of landscapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the assistance of a master. He also painted in water colours, and made drawings in Indian ink, with the greatest success. His works are held in very high estimation.

We have a set of small *etchings of views in Holland and the Netherlands*, executed in a very masterly style, by this great artist, which, when complete, form two small quarto volumes. They were published at Amsterdam, A. D. 1731.

BERNARDINO RADI.

Flourished, 1618.

The name of an engraver, affixed to a set of *architectural ornaments, monuments, &c.* published at Rome 1618. The title runs thus: *Varie inventioni*

ventioni per depositi di Bernardino Radi Cortonese. They consist of slight, hasty etchings.

R A D I G U E S.

Flourished, 1760.

A modern French engraver, who, according to Basan, came into England; from whence he went to Holland, and, lastly, to Russia, where he resided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-sized plate length-ways, representing *Angelica* and *Medora*, after Alessandro Fiarini, for the collection of prints engraved from the pictures in the Dresden Gallery.

P. R A E F U S, or R A E F E.

Flourished, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greatest part of the cuts for a Cosmographical Work in folio by Andre Thevet. He is spoken of as a man of ability; and the extreme neatness of his engravings is highly commended. He seldom signed his name at length, but usually substituted the initials in this manner, P. R.

F R A N C I S R A G O T.

Flourished,

This artist was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolswert, Paul Pontius, and other masters, who worked for Rubens and Vandyck; which he did with such accuracy, that his prints are frequently passed upon the unwary collectors for the originals, especially when he could procure the counter-proofs of the original prints. I have already spoken of this artist under the article Scheltius a Bolswert, to which the reader is referred. He engraved about forty of these copies. We have also some few *portraits* by him.

FRANCESCO MARIA RAIBOLINI, called FRANCESCO FRANCIA.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whose designs Marc Antonio engraved a considerable number of plates. It is said, that hearing of the great reputation, which Raphael had acquired at Rome, he was very desirous of seeing some of his works; and his curiosity was gratified in the following manner: Raphael, being employed to paint a picture of *St. Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finished it, he sent it to Raibolini, with a complimentary letter, intreating him to overlook the fixing of it in its proper place. Pleased with this commission, he opened the case, and surveyed the painting, but with the utmost astonishment; and being convinced of the superiority of the genius of

of Raphael, when compared to his own, he pined away with grief, and died soon after. However he faithfully executed the charge imposed upon him, by carefully superintending the putting up of the picture. It is said by some authors, that Raibolini himself engraved, and used a monogram much resembling that of Marc Antonio; but this is certainly a mistake. Those prints are, with the greatest justice, attributed to Marc Antonio, who might probably be assisted by Raibolini, as he most assuredly, in the early part of his life, worked from the designs of that master.

MARC ANTONIO RAIMONDI.

Born, 1487. Died,

The family name of this justly celebrated artist was Raimondi; but he is more generally known by his baptismal names, Marc Antonio, only. Very few of the circumstances of his life have reached our time; and those are related by Vasari, who, however, has omitted to record either the year of his birth or of his decease. He was born at Bologna, and, according to the most probable conjecture, about the year 1487, or 1488.

His first master was Francesco Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he succeeded so happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from some goldsmith in Bologna; because his first essays with the graver were to embellish the silver ornaments, worn at that time on the girdles, and other parts of the dress.

Among his first engravings on copper are placed the *four heroes*, and *Pyramus and Thisbe*, dated 1502. These, as well as several of his early works from the designs of Francia, were probably executed before his departure from Bologna.

Being desirous of improving himself by travelling, he went to Venice, where he first met with the works of the German engravers, particularly a set of wood cuts by Albert Durer, representing the *life and passion of our Saviour*. These pleased him so much, that he purchased them, though they cost him nearly all the money he had brought with him; and he copied them with great exactness on copper. The deception, it seems, answered well to Marc Antonio; for, we are told by Vasari, that they were frequently sold for the originals. This circumstance, according to the same author, coming at last to the ears of Albert Durer, he complained to the senate of Venice of the injury which he had sustained; but all the redress he could obtain was, that Marc Antonio should not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This story, if true, is not without its difficulties; and one of the most striking is, that the copies, which Marc Antonio made from the *life and passion of Christ*, by Albert Durer, have not the mark of that artist at all upon them, but the cypher of Marc Antonio only. Vasari indeed might have mistaken

the life of Christ, for *the life of the Virgin*, by Albert Durer; because Marc Antonio copied them both with equal precision. The latter are much larger than the former, and have the monogram of Albert Durer represented in the same manner as upon the originals; and to these Marc Antonio has not put his own cypher, except upon the last plate; but even that has the monogram of Albert Durer also. Of course, these prints will much better agree with the story above related, than those mentioned by Vasari.

When Marc Antonio quitted Venice, he went to Rome, where his merit soon recommended him to the notice of Raphael, who not only employed him to engrave a considerable number of his designs, but assisted him in tracing and correcting the outlines upon the plates. The first plate he engraved from a drawing of Raphael's was *Lucretia stabbing herself*, in which he seems to have exerted all his abilities to make it neat and delicate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not so neat as the former, has more freedom and spirit. Raphael himself was so perfectly well pleased with the works of this admirable engraver, that he sent many specimens of them, as a complimentary present, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artists to Rome, in order to study under him; and among them were the following: Agostino de Musis, Marc de Ravenna, Giulio Bonasoni, Niccolo Beatrice, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his school.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not solicit him to engrave from his designs, lest he should have offended his master, for whom he had the most profound respect. And it was by engraving the beastly designs of Julio Romano, for which the poet Aretin composed verses equally lewd and libidinous, that Marc Antonio so highly offended Pope Clement VII. that he was cast into prison; from whence he was released with great difficulty, at the intercession of Cardinal Julius de Medicis, and Baccio Bandinelli the sculptor, who was at that time employed by the Pope.

After his release from prison, Marc Antonio, to manifest his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, representing *the martyrdom of St. Laurence*; and succeeded so happily, correcting carefully several faults, which were in the picture, that the Pope, who was a great lover of the arts, upon seeing an impression from the plate, pardoned his offence entirely, and took him under his protection. We now see our artist in the zenith of his good fortune; but his decline was still more sudden than his advancement; for the city of Rome being taken, by assault, by the Spaniards, A. D. 1527, Marc Antonio lost in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The last dated print we have by him is, *the battle of the Lapithæ*, engraved 1539, after which

which time we hear no more of him, or of his works. Malvasia indeed affirms, that he was assassinated by a nobleman of Rome, because he had, contrary to his engagement, engraved a second plate of *the murder of the Innocents*, after a design of Raphael. This design was certainly twice engraved by Marc Antonio, with very small variations, as will be mentioned below. Baldinucci, following Malvasia, mentions this story, and adds, that Marc Antonio was married; and that his wife was also an engraver. But the total silence of Vasari, upon a circumstance of such an extraordinary nature, renders it, at least, exceedingly doubtful.

I have already spoken of the merit of this excellent artist, in the essay at the beginning of this volume. I shall only add here, that I consider him as one of the most extraordinary engravers that ever lived. The purity of his outlines, the correctness with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great taste and solid judgment, as well as a perfect master of drawing. These beauties, without doubt, appear most striking in his works from Raphael; which observation seems greatly to confirm the common report of his being much assisted by that great master.

The works of Marc Antonio are exceedingly numerous; and almost every one of them have their peculiar merit; it would therefore be impossible to succeed in an attempt to select a short list of his best prints: for this reason, I shall only take notice of a few, divided into four classes, which may properly be attended to in the arrangement of his works. The difference, however, will not be easily seen, but upon the examination of good impressions; for his neatest plates, when retouched, appear to be coarse, hard, and disagreeable.

Class the first: his copies from the engravings by other masters, namely, *The life and passion of Christ*, consisting of thirty-six small upright plates, from Albert Dürer, but without the monogram of that master.

The life of the Virgin Mary, consisting of seventeen upright plates in folio, from Albert Dürer, with his monogram; and on the last plate Marc Antonio has added his own cypher.

Class the second: his early engravings, as well from Francia, as from other masters. Among them are,

St. George and the dragon; a middling-sized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name so nearly at length, and is thought to be engraved from his own design.

The four heroes; four small upright plates, representing *Curtius*, *Horatius*, *Scipio Africanus*, and *Titus Vespasian*, supposed to be his first attempts with the graver on copper.

Pyramus and Thisbe; a middling-sized plate, nearly square, dated 1502, from Francesco Francia.

Apollo leaning upon the shepherd Hyacinthus, accompanied by a little Cupid; a middling-sized upright plate, with the date 1506; to which is added *Ae*

19, from whence it is reasonably conjectured, that he was 19 years of age, when he engraved this plate.

Class the third: his neatest engravings, whether from Raphael, or other masters; among these may be placed,

Adam receiving the forbidden fruit from Eve, after a design by Raphael. This plate is copied, and placed at the title of the present volume.

God appearing to Noah; a middling-sized upright plate, from the same painter.

The slaughter of the Innocents; a large plate, length-ways, from the same. This subject was engraved a second time by Marc Antonio; and above the trees, towards the right-hand-side of the print, he has added in the second plate, a small pointed tree, somewhat resembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot*. The last, I think, is not only the scarcest, but the best of the two prints.

The body of Christ, represented as lying upon a part of the tomb, with the Virgin standing by him exceedingly sorrowful; a middling-sized upright plate, from the same. This subject was engraved by Marc Antonio a second time, with several variations; but the most striking is the face of the Virgin, who is represented much younger than in the former; and her right arm is not covered with drapery: it is therefore distinguished by the appellation of *the Virgin with the naked arm*.

The martyrdom of St. Laurence; a large plate, length-ways, from Baccio Bandinelli.

St. Cecilia; a small folio upright plate, from a design by Raphael, very different from the picture painted by that artist, which is at Bologna.

Neptune rising from the sea to calm the tempest, in which Æneas and his companions were shipwrecked. It is surrounded by a species of border, in which are nine compartments, containing as many little subjects, taken from the Æneid of Virgil, from the same artist.

The judgment of Paris; a large plate, length-ways, from the same painter.

Lucretia standing, and holding the poniard in her right hand; a small folio plate, from the same.

The fourth class: those which he has executed in a bolder and slighter style.

Joseph escaping from Potiphar's wife; a middling-sized plate, length-ways, from Raphael.

The Virgin seated with Elizabeth and St. John, to whom the infant Christ is giving the benediction. A large palm tree appears in the back-ground; whence this print is distinguished by the appellation of *the Virgin of the Palm*; a small upright plate, from the same.

Christ seated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of steps; the same, from the same. This print is commonly known by the appellation of *the steps*.

A holy family. The Virgin is represented sitting, holding the infant Christ upon her lap, with St. John before him, Joseph appears behind, seated upon the saddle of his ass; a large upright plate, from the same. This print

is most commonly known by the appellation of *the Virgin with the long thigh*.

St. Paul preaching at Athens, a middling-sized plate, length-ways, from the same. This is the design first made for the cartoon representing the same subject.

Mount Parnassus; a large plate, length-ways, from the same, &c.

There are also several very excellent *portraits* by this artist; and, among them, that of *Arétin the poet*: a very beautiful performance. See all the marks and monograms, used by Marc Antonio, on the plate at the end of the volume. But a considerable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the stock of Tomaso Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelst; and, lastly, they became the property of Rossi, or de Rubeis; at which time they were almost totally worn up. Those impressions from the plates of Marc Antonio are constantly the best, which have not the name of any publisher upon them. Baron Heineken, in his *Dictionnaire des Artistes dont nous avons des Estampes*, printed at Lipsig, A. D. 1778, has made a complete list of this artist's works, with a particular description of each print. It is drawn up in a very accurate and skilful manner; and to it the reader is referred for full information upon this subject.

JOHN DE RAM.

Flourished,

The name of a modern engraver on copper, mentioned by professor Christ; but his works are not specified. He used the initials I. R.

CLAUD RANDON.

Flourished, 1710.

By this engraver, who resided at Rome, we have several of the plates of antique and modern statues for the collection in folio, published by Rossi, with several other subjects, from Passebon and other masters.

DONATI RASGIOTTI.

Flourished,

By this artist, says Florent le Comte, we have some engravings, particularly an *alphabet* represented by figures.

RASPENTINO.

Flourished,

A name affixed to a *portrait of Mary de Medicis*.

A A R O N R A T H B U R N E.

Flourished, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Westminster*, for which they obtained a patent, A. D. 1611.

S I M O N F R A N C O I S R A V E N E T.

Born, 1706. Died, 1774

This ingenious artist was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and settled in London. In the latter part of his life he resided at Mother Red Cap's, near Kentish Town, where he died. He was a man of a very amiable disposition, and greatly respected by all that knew him. His widow is still living, by whom he had a son and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, settled at London.

Mr. Ravenet is justly considered as a very excellent artist. He gave great colour and brilliancy to his engravings, and finished them with much precision. He drew correctly; but in a mannered style; and the outlines of his figures are sometimes rather too sharply marked, which hurts the harmony of the effect. The following may be reckoned among his best prints:

The Prodigal Son; a large upright plate, from Salvator Rosa.

Lucretia deploring her misfortunes before her relations; a middling-sized upright plate, from A. Casali.

The manifestation of the innocence of the Princess Gunbilda; its companion, from the same.

The death of Seneca; a large plate, length-ways, from Luca Giordano.

The Arcadian shepherds; a middling-sized upright plate, from N. Pouffin.

The portrait of Lord Camden; a whole length, from Sir Joshua Reynolds; and a variety of other plates from different masters, many *portraits*, and a very considerable quantity of *vignettes*, and other book-plates, from Hayman, &c.

S I M O N R A V E N E T.

Flourished, 1760.

He was the son of Simon Francois Ravenet, mentioned in the preceding article, and was instructed by his father in the art of engraving, at the time he resided in England. When he had made sufficient progress to support himself, he visited France, and there he studied drawing under Boucher: after which he went to Parma, where, it appears, he was settled, at the time Basan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middling-sized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

M A R C O

MARCO DA RAVENNA, or RAVIGNANO.

Flourished, 1530.

The great applause, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artists thither, in order to study under him; and among them was Marco da Ravenna, who became his scholar, and worked conjointly with Agostino de Musis. Ravenna imitated the bold style of engraving, adopted by his master, with great accuracy; but when he attempted to follow him in his neatest manner, he was not equally successful. He handled the graver with more freedom than his fellow scholar de Musis, who, however, surpassed him in neatness and precision.

Ravenna drew well, as his best prints sufficiently testify; though not with that purity of outline, which distinguishes the works of his master; neither are the extremities of his figures marked with equal correctness or judgment. His works, however, are justly held in high estimation by the curious.

The usual mark adopted by this artist is a cypher, composed of an R and an S joined together, which has been the occasion of several mistakes, not only with respect to his works, but with respect to himself; and has led several authors to suppose, that there were two Ravennas, the one named Marco, and the other Silvestro; and they have been confirmed in this opinion by the declaration of Vasari, who tells us, that Marco da Ravignano, for so he writes the name, marked his plates with an M and an R, which in some few instances he certainly did. Those, who do not suppose there were two Ravennas, have imagined that these two letters were designed for *Raphael Sancio*, and placed upon the plate to denote, that it was taken from a design by that master. This opinion, however, is easily confuted; for the same mark is found on *the slaughter of the Innocents*, after Baccio Bandinelli, and of course cannot, by any means, refer to Raphael. It certainly should be read *Ravenna* or *Ravignano sculpsit*. He sometimes marked his engravings with a single R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I shall mention by this master.

The murder of the Innocents; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

The Virgin Mary holding the child Jesus seated upon a pedestal, with Joseph at the right-hand, and a bishop at the left; said to be after Polydoro, marked in the same manner.

Venus upon the water seated in a shell; a middling-sized upright plate, from Raphael, marked in the same manner.

Venus seated beneath a tree, taking a thorn from her foot; called *the Venus with the rabbit*, because a rabbit is represented at the bottom of the print; a middling-sized upright plate, from Raphael. M. Antonio also engraved this subject.

A battle, in which is seen a man on foot throwing a stone, and a horseman riding

riding away; a very large plate, length-ways, from Julio Romano, marked as above.

The last supper; a middling-sized plate, length-ways, from Raphael. The same design that was engraved by M. Antonio, marked with an R. only. Agostino de Musis is said by Vasari to have assisted him in this engraving.

An emblematical print, in which a figure of Death is represented holding a book, surrounded by many emaciated figures, called the memorial, or remembrance of death; from Baccio Bandinelli. This differs something from the print of the same subject, engraved by Agostino de Musis.

A Bacchanalian subject, represented by Children; from Julio Romano, marked with an M. and an R. joined together.

The Laocoon; a very large upright plate, taken from the antique statue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. R A W L I N S.

Flourished, 1760.

A modern artist, by whom we have several *portraits*, and *frontispieces* for books.

J O H N R A Y M O N D.

Flourished, 1725.

This artist was a native of France, and resided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that instrument. He drew the human figure with a tolerable degree of correctness; but his outlines are rather stiff and mannered. The following are by him:

The fall of the manna in the wilderness; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

A holy family; a circular plate, from Raphael, for the same collection.

Christ at the tomb; a middling-sized upright plate, from Taddeo Zuccheri, for the same.

V A L E R I E N R E G N A R D, or R E G N A R T.

Flourished, 1630.

This artist, who was probably a Frenchman, resided chiefly at Rome, where he engraved, among other things, several of the plates for the collection of prints, taken from the statues, busts, &c. in the Justinian gallery. He worked also from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be specified. See a mark, which he sometimes used, when he omitted to sign his name, copied upon the plate at the end of the volume.

N I C H O-

NICHOLAS REGNESSON.

Flourished, 1650.

This artist was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and sometimes with tolerable success. We have a considerable number of portraits by Regneffon; some of which are justly esteemed. He also engraved *the descent of the Holy Ghost*, a middling-sized plate, length-ways, from a picture by J. Blanchard, preserved in the cathedral of Notre Dame at Paris. Several of the portraits by this master are from drawings made by himself from the life. He also invented many frontispieces and book-plates, some of which he engraved in the style of Mellan.

WELSER RHELINGER.

Flourished,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Augustanarum Vindelicum, & earundem sodalitatis insignia*.

The principal figures are all of them represented on horseback, completely armed with the arms belonging to their respective families, upon their shields.

WENDEL REICH.

Flourished, 1515.

An ancient engraver on wood, who resided at Lyons, where, according to professor Christ, many of his works were published, marked with a W. and an R. joined together, in the manner represented upon the plate at the end of the volume.

J. C. REINSPERGER.

Flourished, 1760.

This artist was a native of Germany. He is mentioned by Basan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarse, heavy style, particularly that of *Elizabeth Christian*, the Empress Dowager. He also engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tuscany*; middling-sized upright plates.

E. R E I T Z.

Flourished, 1700.

A Swedish artist, who engraved several of the plates of *coins* and *architectural views*, &c. for a work in folio, entitled, *Suecia Antiqua et Hodierna*, consisting of several volumes.

MATTHEW

M A T T H E W R E M.

Flourished, 1635.

This artist is said by professor Christ to have executed the plates for the *Architeſture de Furtenbach*. His engravings are frequently ſigned with the initials M. R. only.

REMBRANDT. See GERRETSZ.

REMOLDUS. See EYNHOUEDTS.

CHARLES REMSHARD.

Flourished, 1700.

An engraver, who, according to profeſſor Chriſt, reſided at Augſbourg, at the time he publiſhed his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

J. R E N A N T O.

Flourished,

The name of an obſcure engraver on wood, affixed to a large upright print, repreſenting *the wiſe men's offering*; very indifferently executed, and probably from his own deſign.

J. R E N A R D.

Flourished, 1710.

He engraved ſeveral of the plates for the large folio collection of *views of the palace and park at Verſailles*.

J O H N R E N A U D.

Flourished,

Is cited by Florent le Comte, as an engraver. He was probably the ſame with *Renard*, mentioned in the preceding article.

RENATUS. See BOIVIN.

G U I D O R E N I.

Born, 1574. Died, 1642.

This celebrated artiſt was a native of Bologna, and a ſtudent in the ſchool of the Carracci. His great talents in hiſtorical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He ſeems to have been fond of amuſing himſelf with the point; for we have a conſiderable number of prints by his hand. They are etched with

with great freedom, in a bold, masterly style. The heads of the figures are beautiful and expressive; and the other extremities drawn with all that taste and judgment, which might be expected from the hand of so excellent an artist: And though they are very slightly executed, yet the beauties, abounding in them, have stamped a value upon them, which they justly deserve. Simon Cantarini, called il Pefarese, copied the style of etching, adopted by Guido, with such precision, as sometimes to deceive the eye of the connoisseur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable taste, so discernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wise, in the manner expressed upon the plate at the end of the volume. The following etchings are by this artist:

A holy family, in which the Virgin Mary is represented seated, and her face turned towards the infant Christ; a small upright plate, from his own composition. This design he engraved again, with some variation.

The entombing of Christ; a middling-sized upright plate, from Parmigiano.

The Virgin seated in the clouds, with St. George, St. Francis, St. Laurence, and others, represented as adoring her; a large upright plate, from his own composition.

St. Jerom praying in his cave, with a book before him; a small upright plate, from the same.

The charity of St. Roch; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the good Samaritan, engraved by Francesco Bricci, from the same master.

Many *madonnas* and *holy families*, with a variety of other subjects, chiefly from his own compositions.

B. R E N T E R.

Flourished, 1612.

To a very spirited and correct etching, in which the extremities are marked in a masterly style, I found this inscription, *Bartt Renter pictor figur. Manachii, 1612.* It is a small plate, length-ways, representing *Christ shown to the Jews by Pilate*; half figures.

C. R E V E R D I N U S.

Flourished, 1570.

This artist was probably a disciple of Æneas Vico; for he imitated his style of engraving with great exactness. His prints, however, have little, except their neatness, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very considerable time; and we may be surprized, that his engravings are not more common,

Florent le Comte informs us, that he performed several obscene subjects,

which have probably been destroyed. I shall mention only the following prints by him, apparently from his own designs.

Moses striking the Rock; a small plate, length-ways.

The wise men's offering; a middling-sized circular engraving.

A small frieze; length-ways, representing a *bacchanal*, marked with his name at length, and dated 1564.

Venus coming to Vulcan for the armour of Æneas; a small plate, length-ways, marked in the same manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

F. A. R E U T E R.

Flourished, 1550.

An ancient engraver, mentioned by professor Christ, who marked his prints with a cypher, composed of an F. an A. and an R. See the plate at the end of the volume.

N I C H O L A S R E Y N O L D.

Flourished, 1580.

He was a native of London, and an engraver of maps. He assisted Saxton, who had undertaken to publish a complete set of maps of the counties of England.

The *map of Hertfordshire*, in particular, is engraved by Reynold.

G U I S E P P E R I B E R A, called S P A G N O L E T T O.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He resided a considerable time in Italy, and studied assiduously from the works of Correggio; but he afterwards adopted the style of Michael Angelo Caravaggio, with the greatest success. He excelled in historical subjects, and such especially as excite horror. His portraits are also held in very high estimation. He died at Naples, A. D. 1656, aged 67.

This great artist sometimes amused himself with the point. His etchings are executed in a bold, free style; the lights are kept broad and clear, which gives them a powerful and pleasing effect. He drew very correctly; and the extremities of his figures are marked in a masterly manner. The characters of the heads are admirably expressed; especially those of old men, which he was fond of introducing into his compositions. The following, among others, are by him:

A dead Christ lying upon a linen cloth; a middling-sized plate, length-ways, from a composition of his own.

The martyrdom of St. Bartholomew; a middling-sized upright plate, the same.

St.

St. Jerom; a small upright plate, with an angel blowing a trumpet. This subject was repeated without the angel.

St. Jerom seated reading, with a skull upon the ground; a small upright plate.

Bacchus made drunk by Satyrs; a middling-sized plate, length-ways, dated 1628.

Several small plates, length-ways, for a drawing-book.

The portrait of *Don John of Austria on horseback*; a middling-sized upright plate.

See the several marks, adopted by this master, copied on the plate at the end of the volume.

GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artist was a native of Novara, and died at Rome. He is spoken of in the *Abecedario* as a painter, and as an engraver. I am not acquainted with his works.

MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquisate of Frevigiano, and became the disciple of his uncle Sebastian Ricci. He excelled in painting landscapes, and perspective architecture. We have also several historical subjects by him. He came into England, where he resided some time, and painted many pictures, which are held in high estimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amused himself with the point; and we have by him a set of *landscapes*, from his own compositions.

JOHN RICH.

Flourished, 1679.

He was probably an Englishman. By him we have a large whole sheet map of *the great roads of England, with a border of foliage*, executed entirely with the graver.

JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artist was a native of England, and a portrait painter of some degree of eminence. He amused himself with the point; and we have several slight etchings by him; among which are his *own portrait*; and the portrait of *Pope* the poet, of which he made two plates, one of them a *profile*; that of *Milton*, and that of *Richard Mead*, M. D.

A. RICHER.

Flourished,

He was a painter, the scholar of Lanfranco, and is said to have etched several plates from the designs of his master.

M m 2

P. RICHER

P. RICHER. This artist, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philosophical tables* by Louis Lefclaches.

L. RICHER. This artist is mentioned by professor Christ as an engraver, residing in England about the commencement of the present century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

JOHN ELIAS RIDENGER.

Flourished, 1760.

This artist was a native of Germany, and resided at Augsbourg, where he engraved a very considerable number of plates of *animals*, and *hunting subjects*. These are exceedingly well executed, in a bold, free style, but not very highly finished. Generally speaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffused. The greater part of this master's works are from his own compositions. We have also by him a middling-sized plate, length-ways, representing a *hunting of lions*, from Rubens.

PIETRO RIDOLFI.

Flourished, 1710.

This artist was a native of Italy, and probably related to Claudio Ridolfi of Verona, an historical painter of some eminence. Judging from Ridolfi's style of engraving, I should suspect, that he studied under Cornelius Bloemart; but he did not possess either taste or abilities to be placed in a rank with that admirable master. I have seen two *frontispieces* by Ridolfi, from the designs of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-sheet views of *ancient and modern Rome*, published at Venice, A. D. 1716.

JOHN RIGAUD.

Flourished, 1720.

This artist, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landscape painter; and, as far as one can judge from his prints, of considerable eminence. We have many landscapes and views by him, etched with great spirit, and in a very masterly style; and the figures, which he has occasionally introduced, are exceedingly well executed. I shall specify only two middling-sized plates, length-ways, representing *the plague at Marseilles*, A. D. 1720, which I think are his master-pieces; and a set of *scripture subjects*, small plates, length-ways.

J. RI-

J. R I G A U L T.

Flourished, 1740.

This artist, who was a native of France, engraved four *views of royal palaces in England*, and a considerable number of plates of the same kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were published, A. D. 1738. He was probably the same artist with Rigaud mentioned above.

G O T T H A R D R I N G E L.

Flourished, 1720.

This artist, according to professor Christ, was a native of Zurich, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expressed upon the plate of monograms, at the end of the volume.

P A U L R I T T E R.

Flourished, 1700.

An indifferent engraver, who, professor Christ informs us, marked his plates with the initials, P. R.

A N T O N I O R I V A L Z.

Born, 1667. Died, 1735.

This artist was the son of John Peter Rivalz, and a native of Toulouse. He learned the first principles of drawing and painting from his father. His studies were improved under the direction of Le Fage, and completed at Rome. His great excellence consisted in copying the works of the celebrated Italian masters; and in some instances he succeeded so well, as to deceive several very able judges. He amused himself with the point; and we have the following spirited etchings by him:

The martyrdom of St. Symphorianus; a middling-sized plate, nearly square.

An allegorical subject, in memory of Nicholas Pouffin.

Four small plates of *allegorical subjects*, for a Treatise on Painting, published at Toulouse.

B A R T H O L O M E W R I V A L Z.

Flourished, 1750.

He was the nephew and the pupil of the preceding artist. By him we have several slight etchings; and, among others, the following:

The fall of the evil angels; a middling-sized plate, from a composition of his uncle's.

The death of Mary Magdalen; a small upright plate, from Benedette Luti.

S T E P H E N D E R I V I E R E.

Flourished,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are specified by that author.

WILLIAM

WILLIAM ROBINS.

Flourished, 1730.

He was an engraver in mezzotinto; and we have several portraits by him; among others, that of *William Warren*, L. L. D. from Heims.

NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preserved in the royal library at Paris, and held in high estimation. We have also by him a collection of etchings, consisting of *flowers* and *birds*; to which are added the most curious *beasts*, which were at that time to be seen in the King's Menagerie.

A. ROBERT.

Flourished,

He was, according to Basan, a pupil of Le Blond. We have several prints in colours by him, which possess a considerable share of merit.

HUBERT ROBERT.

Flourished, 1760.

He was a native of France, and Basan speaks of him as a painter, newly arrived at Paris from his studies in Italy. He informs us, that we have several very spirited etchings by this artist.

R. ROBINSON.

Flourished,

This name is affixed to several portraits in mezzotinto. I shall mention the following:

Charles the First, from Vandyck. *Charles the Second*, and *James the Second*.

ROBETTA.

Flourished, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeness of the style of engraving, or the incorrectness of the design; because unskilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we shall find them so very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we should not hesitate, I think, to give them the priority; for it seems highly improbable, that such mishapen delineations should have been produced by a man, who had ever seen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; so that he had the opportunity of

of examining not only the prints by the above-mentioned artists, but also the early productions, at least, of Marc Antonio Raimondi and his scholars. But, if he did see them, it is abundantly evident, that they were of little or no service to him. He is said to have been a goldsmith by profession. One might therefore have expected he would have been able to handle the graver with more facility; for the goldsmiths were frequently obliged to ornament their works with that instrument. The scarcity alone of Robetta's engravings gives the least value to them. He sometimes signed his name at length, and usually inscribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

The following, among other engravings, are by him, apparently from his own compositions:

Adam and Eve; a middling-sized upright plate.

The wise men's offerings; a middling-sized upright plate, nearly square.

The resurrection of Christ; a middling-sized upright plate.

The golden age; a large upright plate.

GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artist was born at Venice. He became the disciple of Titian, and excelled in painting historical subjects and portraits. It is almost needless to add, that his pictures are held in the highest estimation, his reputation being so generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Paschal Ciconia, Doge of Venice*.

P. DE ROCHFORD.

Flourished, 1720.

He was a native of France, but resided some time in Portugal, where he died. We have by him several of the plates for the large folio collection of *views of the palace and gardens of Versailles*, published by P. Menant. He also engraved from the pictures of J. B. Santerre, and other masters.

STEPHEN DES ROCHERS.

Flourished, 1710.

This engraver was a native of France, and resided at Paris. If he was not a disciple of P. Drevet, it appears, at least, that he endeavoured to imitate his style of engraving; but with no great success. We have by him a set of small *portraits of illustrious personages*, consisting of a very great number.

P. ROCHIERNE.

Flourished, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a set of prints for the
New

New Testament in Latin, published 1551. He speaks of these prints as being very indifferently performed.

J. R O C Q U E.

Flourished, 1735.

He was probably a native of France, but resided in England. We have by him, among other engravings, two large views, length-ways, of *Wansted House in Essex*, from drawings made by himself. They are in every respect very indifferently executed.

J O H N H E N R Y R O D E.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German school.

BERNARD RODE, his brother, a painter, who also engraved, was living at Berlin, at the time M. Heineken published his *Idée generale d'une collection complete d'estampes*, A. D. 1771. I am not acquainted with the works of these artists.

R O D E R M O N T, or R O T T E R M O N D T.

Flourished, 1640.

He is also called by some authors Rotermans. He appears to have been a native of Holland, and a painter. We have several portraits by him, etched in a bold, free style, which prove him to have been a man of genius. He sometimes imitated the manner of engraving, adopted by Rembrandt, with great success. I shall mention the following portrait only by him: *Sir William Waller, Serjeant Major General of the Parliament army, and Member of the House of Commons, with a battle represented in the background*; a small upright plate from C. Johnson.

F. R O E T T I E R S.

Flourished,

He was a native of France, and probably the disciple of Nicholas de Largilliere, from whose designs he engraved two large plates, length-ways; one of them representing *Christ carrying his cross*; the other *Christ's crucifixion*. They are executed in a bold, free style; and the expression of the heads is well preserved. The masses of light and shadow are kept very broad, and so distributed as to produce a striking, as well as a pleasing effect.

H A N S, or J O H N R O G E L.

Flourished, 1567.

An ancient engraver on wood, who resided at Augsbourg. Professor Christ makes mention of this artist; but he has not specified any of his works.

WILLIAM

WILLIAM ROGERS.

Flourished, 1600.

It appears from the inscriptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He worked with the graver only, in a neat, laboured style, but without much taste. We have several *portraits* by him, also a considerable number of *frontispieces*, and other *ornamental book-plates*. To the plates for Hugh Broughton's *Consent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, composed of a W. and an R. joined together, in the manner represented upon the plate at the end of the volume. I shall mention the following portraits by him, all of them probably drawn by himself:

Queen Elizabeth; a small upright plate.

Henry the Fourth of France; a whole length, a small upright plate.

Earl of Essex, surrounded with emblematical figures, in folio.

Earl of Cumberland, the same.

Sir John Harrington, in folio, the title to his *Orlando Furioso*.

Thomas Moffat, in an ornamental frontispiece, affixed to his *Theatre of Insects*.

ROLAND ROGMAN, or ROGHMAN.

Born, 1597. Died, 1686.

This artist, who was a celebrated painter of landscapes, was born at Amsterdam. It is remarked of him, that he studied carefully from nature, and formed his manner rather from copying her, than the style of any master. His pictures are spoken of with great commendation. We have by him several sets of *views in Holland, and the Low Countries*, etched in a slight, but masterly style. They are of various sizes, but none of them very large.

HENDRICK ROKERZ.

Flourished,

An obscure and indifferent engraver, by whom we have some few portraits, and, among others, that of *William Henry Prince of Orange, on horseback*; a small upright plate, from Peter Janse.

ROL. See ROLLOS.

JOSEPH ROLI.

Born, 1654. Died,

He was born at Bologna, and became the disciple of Canueti, from whom he learned the principles of drawing and painting. We have a considerable number of etchings by him, from Guido, and other masters of the Bologna school. I shall mention only the following:

Charity; a small upright plate, from Lodovico Carracci.

A Sybil; the same, a half figure only, from Lorenzo Pasinelli.

VOL. II.

N n

PETER

P E T E R R O L L O S.

Flourished, 1620.

If he was not a native of Francfort, he resided there, where he engraved the *frontispiece* to a book of emblems, in octavo, published in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is translated into the Latin, Italian, Spanish, English, German, and Belgic languages. I have seen several other frontispieces by Rollos, all of which are very indifferent; one in particular, consisting of *an ornamental vase, decorated with flowers*, in small folio. He sometimes abbreviated his name in this manner, P. ROL. and P. ROl. f.

GIOVANNI FRANCESCO ROMANELLI.

Born, 1617. Died, 1662.

This artist was born at Viterbo. He became the disciple of Pietro da Cortona, and excelled in historical painting. His merit recommended him to the notice of the French King, who employed him a considerable time, and conferred the honour of knighthood upon him. We have some few etchings by him from his own compositions.

R O M A N E T.

Flourished, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following small upright prints, *the village print-seller*, and *the ballad-singer*, its companion.

CHRISTIAN ROMSTET, or ROMSTAEDT.

Flourished, 1670.

He was a native of Leipzig, and an engraver of no note. His works consist principally of portraits, which are but indifferently executed. Professor Christ attributes to him a monogram, composed of a C. and an R. joined together, in the manner expressed upon the plate at the end of the volume.

MARGARET LOUISA AMELIA DE LORME DU RONSERAY.

Flourished, 1750.

This lady, says Basan, etched, with great taste, several studies from Bouchardon and other masters. He notices in particular a head, strongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

R O O K E R.

Born, Died, 1774.

A most admirable engraver of architecture, whose works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great success.

cess. The *Section of St. Paul's Cathedral*, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artist.

JOHN KENDRICK ROOS.

Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the disciple first of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landscapes, animals, and portraits; and his works are held in very high estimation. He amused himself with the point; and we have several very capital etchings by him; among others, a set of *domestic animals* on twelve middling-sized upright plates; another set of *animals*, consisting of eight middling-sized plates, length-ways.

SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his first instructions in the art of painting from his kinsman Francesco Francazano. He afterwards entered the school of Spagnoletto, and completed his studies under the direction of Daniel Falcone. His historical pictures and battles are held in very high estimation; but his landscapes and sea views, enriched with excellent figures, are very wonderful performances.

This great artist amused himself with the point; and the etchings we have by him are executed in a slight, but bold and masterly style. The masses of light and shadow are very finely preserved; and the expression of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

The fall of the giants; a very large upright plate.

The execution of the tyrant Polycrates; a large plate, length-ways.

The death of Regulus; the same.

A set of twelve middling-sized upright plates, representing *Alexander with Apelles*. *Alexander visiting Diogenes*. *Diogenes breaking his cup*. *Plato discoursing with his disciples*. *Democritus meditating*, &c.

A set of sixty middling-sized upright plates, representing *banditti, soldiers*, and other figures, single and in groups.

His mark, composed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

DOMENICO ROSETTI.

Flourished, 1720.

He was a native of Italy, and is spoken of by Basan as a painter. He engraved several of the plates for the collection of prints, taken from the most capital pictures at Venice, published by Domenico Louisa, a print-seller in that city, A. D. 1720.

MICHAEL ROSLER.

Flourished, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the booksellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; published at Nuremberg, 1626.

JAMES ROSS.

Flourished, 1778.

A modern artist, by whom we have several *views of the city of Hereford*, very neatly engraved; they are small plates, length-ways, and taken from the drawings by G. Powle.

GIOVANNI BATISTA ROSSI.

Flourished, 1640.

He is spoken of as an engraver by Florent le Comte, who attributes to him a set of *perspective views of Rome*, published 1640.

GIROLAMO ROSSI, or DE RUBEIS THE ELDER.

Flourished, 1650.

He was a native of Rome, but resided chiefly at Bologna, and became the scholar of Simon Cantarini, from whom he learned the principles of painting. He amused himself with the point; and we have several very slight, but meritorious etchings by him; and among others the following:

The Virgin and Child, accompanied by St. Francis and St. Jerom; a middling-sized upright plate, from Lodovico Carracci: it is inscribed, *Hieronymus de Rubeis pictor delineavit incidit*.

Two Cupids playing together; a small upright plate from Guercino.

FILIPO, or PHILIP ROSSI, who flourished about the same time, is mentioned by some authors as an engraver; but, I believe, he was a publisher only.

GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER.

Flourished, 1720.

He was probably a relation of the artist, mentioned in the preceding article. He resided at Rome, and engraved a considerable number of plates, which he executed principally with the graver, in a stiff, heavy style. I shall mention the following only:

The Virgin and Child; a middling-sized upright plate, from Correggio.

The martyrdom of St. Agapita; a large plate, length-ways, from J. Oddazzi. Also a considerable number of *portraits*, &c.

GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI.

Flourished, 1555.

Some authors have omitted the family name of this artist, and called him

him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner distinguished by the appellation of *chiaroscuro*, which is performed with more blocks than one. Rossiliani used three; the first for the outline; the second for the more powerful shadows; and the third for the lighter tint. He engraved from Raphael and other masters.

ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated historical and portrait painter was born at Florence. He attained the art of design and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly instructed by any master. It is said, that he studied the works of Michael Angelo Buonaroti with great attention, and derived considerable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainebleau, representing *the history of Alexander*, in twenty-four pictures. Florent le Comte assures us, that he engraved several of his own compositions; but he has not specified the subjects.

MARTINO ROTA.

Flourished, 1560.

This artist was a native of Sebenico in Dalmatia, and resided principally at Venice. It is uncertain by what master he was instructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a masterly manner. He worked entirely with the graver, in a neat, clear style; though his plates are not very highly finished. Want of effect, a fault universally prevalent among the engravers of that age, is the only blemish we discover in his best prints; among which the following may be reckoned; some of them from his own designs.

The last judgment; a middling-sized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is justly considered as the *chef d'œuvre* of Martino Rota, has been copied with much exactness by Leonard Gaultier; the difference, however, is easily discovered by comparison, the copy being much inferior to the original: that is, supposing the original to be a good impression; but not otherwise. But a more striking distinction is, the face of the portrait of *Michael Angelo*, which is represented in a small oval at the top, is turned towards his right shoulder in the original, and towards his left shoulder in the copy.

The martyrdom of St. Peter the Dominican; a middling-sized upright plate, from Titian.

Mary Magdalen; a half figure, a small upright plate, from the same painter.

Prometheus chained to the rock; a middling-sized upright plate, from the same.

The

The murder of the Innocents, a middling-sized plate, length-ways, from his own composition.

The scourging of Christ; the same, from the same, dated 1568.

The resurrection of Christ; the same, from the same.

The last judgment; a middling-sized upright plate, from his own composition, dedicated to the Emperor Rodolphus II. He repeated this subject with some considerable variation in the design. This plate was left unfinished at his death, and was afterwards completed by the care of Anselme de Boodt.

We have several portraits by Martino Rota, and, among them, that of *the Emperor Rodolphus II.* dated 1592; a middling-sized upright plate, marked with a singular monogram, composed of an M. with a wheel by the side of it, to express his family name, *Rota* in Latin signifying a *wheel*. He also engraved from the pictures of Raphael, Frederic Zuccherò, Luca Penni, and other masters. A complete set of his works is very valuable; but any fine impressions of them is rarely to be obtained.

P I E T R O R O T A R I.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the disciple of Antonio Balestra. He went from his master to Venice, and from thence to Rome, studying with great assiduity from the works of the best masters. He arrived at a very considerable degree of eminence in historical and portrait painting; and his works are very much sought after. He amused himself with the point; and we have several slight, but spirited etchings by him, from the designs of his master Balestra, and others from his own compositions. Of the last I shall mention the following:

St. Francis adoring a crucifix; a middling-sized upright plate in an oval.

The education of the Virgin; half figures, a middling-sized upright plate.

R O T E R M A N S. See R O D E R M O N T.

J. M A U R O R O V A R E.

Flourished, 1600.

This artist, according to professor Christ, resided at Milan, where he engraved several plates, marked with the initials of his name in this manner, I. M. R. F. the F. as usual standing for *fecit*; and thus, M. R. IN. These engravings are dated 1604.

J O H N L O U I S R O U L L E T.

Born, 1645. Died, 1699.

He was a native of France, born at Arles in Provence. He learned the
5 first

first principles of drawing and engraving from John Lenfant, and completed his studies under the direction of Francois de Poilly, whose manner of working he adopted with very great success. After he quitted the school of Poilly, he went to Italy, and resided there ten years, where his merit soon recommended him to the notice of Ciro Ferri, and other celebrated artists. He returned to France, and settled at Paris, where he died, A. D. 1699, aged 54 years.

Roulet may very properly be placed among the most capital French artists. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

Mary visiting Elizabeth, a very large upright plate, from P. Mignard.

The Virgin with the infant Christ in her arms, who is holding a bunch of grapes; a middling-sized upright plate, from the same.

The three Maries visiting the tomb of Christ; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he resided at Naples.

A dead Christ, supported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women; a very large plate, length-ways, from a celebrated picture by the same artist, in the collection of the French King. This is Roulet's most capital performance.

We have also many fine portraits by him; and, among others, that of *Louis XIV.* of France, a half length, half the size of nature.

L A R O U L L I E R E.

Flourished, 1700.

An engraver on wood, who is mentioned by Papillon with some commendation; but his works are not specified.

R O U S S I E R E.

Flourished,

A name affixed to the portrait of *Michael de Castelnau*, ambassador from France, an oval in folio.

J A Q U E S R O U S S E A U.

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the instruction of that master, and arrived at a great perfection in painting of landscapes, perspective views, and architecture. Being a protestant, to avoid the persecution, which was rigourously set on foot against the professors of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptift and le Fosse, to ornament his house
in

in Bloomsbury (now the British Museum) with pictures. He died in London, A. D. 1694, aged 68 years.

Roussseau amused himself with the point. We have by him a set of six slight etchings consisting of *landscapes, ornamented with architecture and figures*. They are middling-sized plates, length-ways; also several of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

J. F. ROUSSEAU.

Flourished, 1760.

A modern engraver, who resided at Paris. His works consist chiefly of *vignettes* and other *book-plates*. He also engraved a middling-sized upright plate, representing *St. Jerom*, from F. Mola.

GILLES ROUSSELET.

Flourished, 1670.

He was a native of France, and resided at Paris. It is uncertain from what master he learned the art of engraving; but if he was not instructed by Francois de Poilly, it is certain, that he carefully studied the works of that artist; for he copied his style of engraving with no small success. Rousselet drew correctly; and his best prints possess much merit; but he was too apt, in his naked figures especially, to cover his lights more powerfully than was necessary, which gives a great flatness to the effect.

The works of this master are exceedingly numerous, and not very scarce. I shall mention the few following only:

Abraham's servant meeting Rebecca at the well; a large plate, length-ways, from Nicholas Pouffin, dated 1677.

Moses found by Pharoah's daughter; the same, from the same.

The annunciation of the Virgin Mary; a large upright plate, from Guido.

A holy family, with Elizabeth, St. John, and two angels; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

Christ carried to the tomb; a large plate, length-ways, from Titian. This is out of his usual style of engraving, executed in a dark, bold manner.

Four middling-sized plates, length-ways, representing three of *the labours of Hercules, and his death*; middling-sized upright plates, from Guido.

The Centaur Nessus, carrying Deianira over the river; the same, from the same painter.

He also engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Testelin, Errard, &c.

MARY ANN ROUSSELET.

Flourished, 1750.

This lady was probably a relation of the last-mentioned artist. She was married to Peter Francis Tardieu. We have by her several engravings, and

and among others, *St. John in the desert*, a middling-sized upright plate, from Carlo Vanloo. The same picture was engraved by Wagner. She also engraved many of the plates for Buffon's Natural History.

H E N R Y L E R O Y.

Born, 1579.

An obscure artist, by whom we have a set of six small plates, length-ways, representing *flies, butterflies, beetles, and other insects*, etched in a style something resembling that of Hollar's, and retouched with the graver. They are thus inscribed, *Henri le Roy fecit, Æ. 72. 1651.*

C. L E R O Y.

Flourished,

A name affixed to the portrait of *And. Hercules Card. Fleury*, in a half sheet oval, after Autreau.

R U B E I S. See R O S S I.

Sir P E T E R P A U L R U B E N S.

Born, 1577. Died, 1640.

The great merit of this extraordinary artist, as a painter, is too generally known to need any repetition in this work. He took up the point for his amusement, and the etchings, which we have by him, bear sufficient evidence of the hand of the master. They are slightly executed, but in a bold, free style; and are as follows, from his own compositions:

St. Francis D'Assize receiving the stigmatics; a very small upright plate.

St. Catherine; a middling-sized upright plate, a design for a ceiling.

An old woman holding a lighted candle, with a boy lighting another by it; half figures, a small upright print. This plate was finished, after Rubens had etched it, by Lucas Vorsterman, or, as some say, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Visscher copied this plate.

The portrait of an *English Minister*, a small bust in an oval, marked P. P. Rubens *fecit*.

P E T E R R U C H O L L E.

Flourished,

A native of France, and a very indifferent engraver, who flourished towards the conclusion of the last century. We have several prints by him, after various masters, and, among others, the portrait of *Charles Emanuel, Duke of Savoy*; a small upright plate from Vandyck.

GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augsbourg, and became the disciple of Isaac Fisches, an historical painter. He studied from the works of Bourgognone, and other eminent painters of battles, to which species of subjects his genius naturally led him. In order to improve himself, he travelled to Rome; and, at his return to his native city, met with sufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which sufficiently demonstrate his abilities. They consist of *skirmishes, marches, halts, &c. of the kussars and other soldiery.*

GEORGE RUGENDAS, the son of the preceding artist, is also said to have engraved from the designs of his father.

CHRISTIAN RUGENDAS.

Flourished, 1760.

This artist, and LAURENCE RUGENDAS, his brother, were the grandsons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

GUIDO RUGGERI.

Flourished, 1550.

He was a native of Bologna, and became the disciple of Francesco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved several of the pictures, which that artist painted at Fontainebleau. His style of engraving greatly resembles that of Marc de Ravenna; and, it is probable, he might have been instructed in the school of Marc Antonio. Ruggeri marked his plates with a cypher, composed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

JOHN CONRAD RUIDIMAN, or REUTTIMAN.

Flourished,

He was probably a goldsmith. We have by him some plates of *foliage*, and other *ornamental designs*, which were published at Augsbourg.

GASPAR RUINA.

Flourished,

By this artist, who was an engraver on wood, we have a middling-sized print, length-ways, representing the *creation of Adam*; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this inscription is affixed, *Hieronymo de Grandi pinxit, Gaspar Ruina fecit*: it is very indifferently executed.

PRINCE

PRINCE RUPERT.

Flourished,

To this noble personage the invention of engraving in mezzotinto has been usually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning observing a foldier employed in cleaning his musket from the rust, occasioned by the fall of the night dew, perceived, upon examination, some resemblance of a figure corroded upon the barrel; and hence he conceived, that some method might be discovered to cover the plate all over with such a grained ground; so that by scraping away those parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, assisted by Wallerant Vaillant, to whom he had communicated his thoughts upon the subject, a steel roller was constructed with sharp teeth, channelled out like a rasp or file, which answered, in some degree, the intended purpose. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the subject of engraving, asserts in a note, page 208, of his *Idée Generale d'une Collection complete d'Estampes*, published at Leipzig 1771, that "it was not Prince Rupert, who invented the art of engraving in mezzotinto, as Vertue and several other authors pretend to say. But it was the Lieutenant Colonel de Siegen, an officer in the service of the Landgrave of Hesse, who first engraved in this manner; and the print, which he produced, was a portrait of the Princess Amelia Elizabeth of Hesse, engraved as early as the year 1643. Prince Rupert learned the secret from this gentleman, and brought it into England, when he came over the second time with Charles the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, especially if such a portrait really exists, then the probability of the first story is entirely destroyed. I must leave the reader, however, to decide for himself, having given him all the information I could obtain upon the subject. Mr. Granger, indeed, adds that Sir Christopher Wren is said to have been the inventor of mezzotinto, but there seems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole sheet plate, representing *an executioner holding a sword in one hand, and a head* (intended probably for the head of John the Baptist) *in the other*; a half length figure, from Spagnolletto, dated 1658. Upon the sword are these initials, with the date, R. P. F. 1658. and the first letter is surmounted with a crown. Upon a stone or tablet, at the bottom, is this inscription, SP. IN. RVP. P. FECIT. FRANCOVRTI, ANO 1568, with the initials, M. A. P. M. which I cannot easily explain. He engraved the head of the executioner a second time, on a smaller scale, for Mr. Evelyn's *Sculptura*, who therein assures us, that it was given to him as a specimen of the new invented art, by Prince Rupert himself.

A woman's head looking down; a small upright plate.

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, speaking of Prince Rupert, says, "he etched two small *landscapes*." These I know nothing of; it might be a mistake of le Comte's.

L U P R E C H T R U S T.

Flourished,

Said to be a very ancient engraver, and master to Martin Schoen. If this be true, we may reasonably suppose, that he worked as early as 1450; but there is very little authority to prove, that such an artist as Rust ever existed; much less, that Martin Schoen owed his instructions to him, notwithstanding professor Christ speaks so positively upon the subject. The same author, a little further on, mentions one LUBERT RUST, who is said to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I suppose, that both these names are intended for the same artist.

J A K O B R U Y S D A A L.

Born, 1636. Died, 1681.

This justly celebrated landscape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruydaal is thought to have profited considerably; but nature was his greatest and best instructor. The great prices, which the pictures by this admirable master bear, are sufficient testimonies of the estimation they are held in, and this estimation is not superior to their real merit. He died at Amsterdam, A. D. 1681, aged 45.

We have a considerable number of etchings by him of *landscapes* of various sizes, executed in a very slight, but masterly style, bearing some resemblance to that of Waterloo. They are very valuable, and may be considered as beautiful sketches from nature.

N. D E R U Y T E R.

Flourished, 1688.

An artist of no great note, who imitated the style of engraving, adopted by Paul Pontius, but without much success. We have by him a middling-sized plate, length-ways, representing *Diana reposing after the chase*, from Gerard Valck.

N I C H O L A S R I C H M A N S.

Flourished, 1660.

He was a native of Antwerp, and probably a disciple of Paul Pontius. He worked with the graver only, in a neat, but stiff style; and the outlines of

of the naked parts of his figures, the extremities especially, are exceedingly incorrect. We have by him

The adoration of the wise men; a large upright plate, from Rubens. The first impressions are prior to the insertions of the address of either Gasper Huberti, or of Corn. Van Merlen.

A holy family; a small plate, length-ways, from the same painter.

The entombing of Christ; a small upright plate, from the same.

The discovering of Achilles; a middling-sized upright plate, from the same.

WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artist was a native of London. His genius for the arts discovered itself at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time settled in England. When he had finished his apprenticeship, he went to Paris, where he resided five years, and applied himself closely to the study of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved several plates from his compositions; among which the most capital is a middling-sized plate, length-ways, representing *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majesty, and had a yearly pension allowed him. He engraved two whole length portraits of the King, from Ramsey; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printseller, deprived him of so considerable, and so precious a part of his time, and prevented his pursuing the arts with that alacrity the strength of his genius required, which seemed formed for great and extensive exertions. The works, which he has left behind him, abundantly prove, that he had sufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himself entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he first introduced into England; and how much it was improved under his hands, the prints themselves sufficiently demonstrate.

He was a man respected and beloved by all that were well acquainted with him; for few men in private life ever possessed more amiable qualities than he did. He was a tender husband, a kind father, and a sincere friend. He frequently straitened his own circumstances to alleviate the sorrows of others; for his heart was always open to receive the solicitations of distress.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artist:

Antiochus and Stratonice; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The first interview between *Edgar and Elfrida*; a large plate, length-ways,

ways, from Angelica; left unfinished at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings :

Four half sheet circles, from Angelica, representing *Juno borrowing the Cestus of Venus.. A sacrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid asleep, with nymphs awaking him.*

Eleanor, the wife of Edward the First, sucking the poison from his wound; a half-sheet plate, length-ways, from Angelica.

Lady Elizabeth Gray, soliciting of Edward the Fourth the restoration of her husband's lands; its companion, from the same.

Patience; a half-sheet upright oval, from the same.

Maria; from Sterne's Sentimental Journey, the same, from the same.

King John ratifying the Magna Charta; from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finished by Mr. Bartolozzi; it is of the same size with the *Edgar and Elfrida* mentioned above, and is usually bought as a companion.

PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landscape painter of some eminence, born at Antwerp. He was the disciple of Francesco Mille; but, admiring the works of Gaspar Pouffin, he studied from them with great assiduity, and imitated his style with such success, that some of his pictures have been sold for Pouffin's. We have several *landscapes*, etched by this artist in a very slight style.

AUGUSTINE RYTHER.

Flourished, 1590.

He was an engraver of maps, and a printseller. It appears, that he kept a shop near Leadenhall. We have by him some maps of *the Spanish Invasion*. He was also principally concerned in the engraving of the *map of Yorkshire*, published in Saxton's Collection, which was looked upon as a very extraordinary performance.

S.

T. S A A L.

Flourished, 1672.

A Very indifferent engraver of *vignettes*, and other *ornamental book-plates*, which he executed in a stiff manner, with the graver only.

C A R L O S A C C H I.

Born, 1617. Died, 1706.

He was a native of Batavia, and an historical painter of some eminence. We have by him a few slight, spirited etchings, which want, however, correctness of outline. I shall mention the following:

The adoration of the shepherds; a large upright plate, from Tintoretto.
The wise men's offering; the same, from Paolo Veronese.

HERMAN SACHTLEVEN, or ZAFITLEVEN.

Born, 1609. Died, 1685.

A very celebrated painter of landscapes. He was a native of Rotterdam, and the disciple of John Van Goyen. He died at Utrecht, A. D. 1685, aged 76. We have some few etchings of *landscapes* by him; one in particular, in which is represented *two elephants*; a middling-sized plate, length-ways.

J O H N S A D E L E R.

Born, 1550. Died, 1600.

The family of the Sadeliers makes a very considerable figure in the annals of engraving. A complete collection of their works is rarely met with, though detached pieces by all of them are common enough.

John Sadeler was born at Brussels, A. D. 1550. It is probable, that his father was a workman in iron and steel; for his first employment was to engrave upon those metals, in order to inlay them with gold or silver; therefore le Comte says of him, "*il a été Damasquineur en fer*," or a damaskener of iron. It appears, that he applied himself very early in life to the study of the human figure, which he drew correctly, though in a stiff and mannered style; but this stiffness seems rather to have arisen from the habit he acquired in his first application to the arts, than from want of ability. And indeed it should be observed, that this fault is less conspicuous in his last works, after he had been some time in Italy. He published several of his engravings at Antwerp, and from thence he went to Francfort,

fort, in the year 1588, and travelled over the greater part of Germany, in order to receive instructions from the best masters of the age. He resided a few years at Munich, where his merit being made known to the Duke of Bavaria, he was very graciously received; and that nobleman made him a present of a chain of gold. From Munich he went to Verona; from thence to Venice; and afterwards to Rome; but not meeting with the encouragement he expected from the Pope, he returned to Venice, where he established himself, and died in that city of a fever, A. D. 1600, aged 50.

It is uncertain from whom he first learned the art of engraving, but it appears that he improved himself from a variety of masters. His earliest productions have much of that stiffness, not only in drawing, but in point of mechanical execution, which eclipses the merit of the old engravings of the German school. It is true, that after he resided in Italy, he made a considerable improvement in his style of engraving, especially in the landscape part of his plates; but he never entirely divested himself of the habit he at first acquired. He worked with the graver only, in a clear, neat style; but his plates were never highly finished. We see in them, however, the hand of a very able artist, much correctness of drawing, and great expression. His engravings are exceedingly numerous; and, as before observed, detached prints are by no means rare. It will be needless therefore to specify any more than the following; especially as the limits of this work are so exceedingly confined.

The history of Adam and Eve; six middling-sized plates, length-ways, from Michael Coxcis, dated 1576.

The life of Christ; a set of small upright plates, from Martin de Vos.

The life of Christ; a larger set of upright plates, from the same painter.

The twelve months; from Basan, middling-sized plates, length-ways.

The feast of Dives; a middling-sized plate, length-ways, from Basan.

Jesus entertained by Martha and Mary; the same, from the same.

Jesus with the two disciples at Emmaus; the same, from the same. These three last prints are distinguished by the appellation of *Sadelers Kitchens*.

A set of hermits; small plates, length-ways, from Martin de Vos. In these he was assisted by his brother Raphael.

Variety of other sets of prints, taken from sacred and prophane history; also of allegorical and emblematical subjects.

Of the detached prints I shall mention only

David playing upon his harp in the midst of his musicians; a middling-sized plate, length-ways, from Jodocus a Winge.

The nativity of Christ; a large plate, length-ways, from Polidoro da Caravaggio.

The last supper; a middling-sized plate, length-ways, from Pietro Candido.

The martyrdom of St. Ursula and her companions; a middling-sized upright plate, from the same painter.

Mankind surprised by the sudden advent of the Deluge; from Theodore Bernard, a middling large plate, length-ways.

Mankind

Mankind surpris'd by the advent of the last day; its companion, from the same painter.

We have also a number of very excellent *portraits* by this master.

RAPHAEL SADELER THE ELDER.

Born, 1555. Died,

He was brother to the preceding artist, born also at Brussels, and, like him, was originally a damaskener of iron and steel. He followed the footsteps of John, travelling through Germany, and afterwards to Italy. He settled at Venice, and was probably in partnership with his brother. The year of his death is not positively known; but it is said, that he lived to a very advanced age. He had quitted the graver a considerable time before his death, and taken up the pallet and pencils. But I am not well acquainted with his success as a painter. His best engravings are in a bold, powerful style; which, however, has at times rather too much appearance of an affected manner. He understood the human figure exceedingly well; and the extremities are, in general, correctly marked. His portraits, of which we have a considerable number, are many of them extremely fine. I shall mention the following only, by this artist, whose works are not so multifarious as those of his brother:

Lot with his two daughters; a middling-sized upright plate, from J. de Winge.

The wise men's offering; a small upright plate, from Bafan.

A holy family; a middling-sized plate, length-ways, from John Van Achen.

Christ dead, attended by the Maries, St. John, and angels, holding flambeaus; from J. Straden.

Two sets of prints; the one containing sixty, the other forty-two, entitled *Bavaria Sancta*, from the designs of M. Kager; part of which plates were executed by his brother and his son. They were published at Antwerp.

A feast, where Death interrupts the merriment by seizing upon a lady; from J. Straden.

The judgment of Paris; a middling-sized plate, length-ways, from John Van Achen.

Several *landscapes*, from Paul Brill, the Breughels, &c. and a variety of *historical, emblematical, and allegorical subjects*, from different masters.

GILES SADELER.

Born, 1570. Died, 1629.

He was nephew to the two preceding artists, and was born at Antwerp. His uncles, perceiving that his genius inclined him to follow the arts, undertook to instruct him; and being first well grounded in the principles of drawing, he soon became master of the graver, and handled that instrument with more facility, taste, and freedom, than his tutors. He resided

some time in Italy, from whence he was recalled by the Emperor Rodolphus the Second, and a pension, at his command, was assigned to him. After the death of his patron, Sadeler suffered no inconvenience; for the succeeding Emperors held him in equal esteem, and continued to him the same honours. He died at Prague, A. D. 1629, aged 52 years. His works are exceedingly multifarious; and many of them are valuable, particularly his best portraits, which are executed in a very beautiful manner. I shall note only the following prints by him:

The angel appearing to the shepherds; a small plate, length-ways, from Basan.

The murder of the Innocents; a large plate, length-ways, from Tintoretto.

The call of St. Peter; a large upright plate, from F. Baroccio.

The last supper; a middling-sized upright plate, from Tintoretto.

The scourging of Christ; a large upright plate, from Gioseffo Cesare d'Arpino.

Christ carried to the tomb; a large upright plate, arched at the top, from F. Baroccio.

Christ carried to the tomb; a large upright plate, from Joseph Heintz.

The three Maries at the sepulchre of Christ; the same, from Spranger.

St. Sebastian; a middling-sized upright plate, from the younger Palma.

St. Sebastian dying, with an angel pulling out the arrows from his side; a large upright plate, inscribed, *Ægidius Sadeler inventor et sculpsit*.

The twelve months; small plates, length-ways; and a thirteenth plate for the title, from Peter Stephanus.

The twelve months; large plates, length-ways, from Paul Brill.

Hercules and Omphale; a middling-sized upright plate, from B. Spranger.

Diana and Actæon; a large plate, length-ways, from J. Heintz.

He made also several copies from Albert Durer, imitating the style of that master, particularly, *a madonna and child*, a middling-sized upright plate; and *Christ carrying the cross*, the same.

A great number of very excellent *portraits*, amounting to one hundred and sixty; also several sets of *landscapes*, from Breughel, Roland Savery, and other masters.

JOOST or JUSTUS SADELER.

Flourished, 1600.

He was the son of John Sadeler, mentioned above; and from his father he learned the art of drawing and engraving. He imitated the style of his father; and with success. I shall mention only, by him, *a repose, where the Virgin is represented swaddling the infant Christ, and an angel is employed in warming the linen*; a small plate, length-ways, from J. Rottenhamer. A number of *portraits* belonging to the family of Gonzague.

RAPHAEL SADELER THE YOUNGER.

Flourished, 1600.

He was the son of Raphael Sadeler, mentioned above. He was instructed

structed by his father in the art of engraving, and adopted his style; but the works of the son are inferior to those of the father. I shall mention only, *the four Evangelists*, half figures, from P. Candidus, small upright plates. *Venus and Adonis*; a small upright plate, from Titian. He also assisted his father in engraving the set of prints of the *Bavarian Saints*.

M A R C S A D E L E R.

Flourished, 1600.

He was certainly of the same family with the preceding artists; but it does not appear, that he was an engraver. He seems to have been the publisher only of the works of his relations.

PHILIP SADELER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

J O H N S A E N R E D A M.

Flourished, 1600.

He was a native of Holland. It is not known, however, in what part of it he was born, or under what master he studied; but it appears to me highly probable, that Henry Goltzius was his tutor; at least, it is certain, that many of his early performances are from the compositions of that master. He worked with the graver only, and handled that instrument with the utmost facility. There is great neatness and clearness, joined with much freedom, in his prints, which are remarkable for their softness and delicacy; but, in general, they want more powerful masses, and greater depths of shadow, to produce a striking effect.

Saenredam designed himself; and his compositions manifest the goodness of his taste, and the fertility of his genius. If he had applied himself more assiduously to the study of the human figure, he would probably have avoided many little inaccuracies of outline, which are often to be found in his best engravings.

The number of his prints, according to Florent le Comte, amounted to one hundred and thirty-two; many of which are very large.

I must confine myself to the following, which may be considered as excellent specimens of his abilities:

Adam and Eve in Paradise; a small upright plate, from Goltzius, dated 1597.

The history of Adam and Eve; six small upright plates, from Abraham Bloemart.

Lot and his two daughters; from Goltzius, a small plate, length-ways.

Elijah and the widow of Sarepta; a large upright plate, from Abraham Bloemart, the companion to *the repudiation of Hagar*, by J. Matham.

The history of Elisha and Elijah; four small upright plates, from the same painter.

The angel appearing to the shepherds; a large upright plate from the same.

The nativity of Christ; a very large upright plate, from Carl Van Mander.
Christ entertained by Simon the Pharisee; a large upright print on four plates.

The parable of the wise and foolish Virgins; five middling-sized plates, from his own compositions.

A large allegorical subject, relating to the government of the Low Countries by the infant *Isabella*. That Princess herself is also represented standing under a tree at the right-hand; the same.

A representation of a large whale, which was thrown upon the coast of Holland; companion to the preceding print; the same.

The seven planets. The four seasons. The four ages. And the *three marriages at three several times of life*; all of them small upright plates, from Goltzius.

The bath of Diana; a small plate, length-ways, from the same painter.

The bath of Diana; a middling-sized plate, length-ways, from Paul Moreelsen. This print is called *the great bath of Diana*, to distinguish it from the preceding one.

He also copied some of the engravings of Lucas Van Leyden, with great accuracy. I shall mention only, *David carrying the head of Goliath upon his sword*; a small upright plate.

We have also several fine *portraits* by him.

He sometimes marked his plates with the initials, I. S. only; but his engravings are easily distinguished.

C. S A H L E R.

Flourished,

The name of an obscure engraver, affixed to the portrait of *Adrian Stalpent*, a painter.

I S A A C S A I L M A K E R.

Born, 1633. Died, 1721.

He was a painter of maritime subjects, employed by Oliver Cromwell to take a view of the fleet before Mardyke. The honourable Mr. Walpole informs us, that he etched some plates; but the subjects are not specified.

S A I N T A N D R E.

Flourished,

He was a native of France, and a painter of some eminence. We have etched by him forty-six plates, from the gallery at the Louvre, by Le Brun, executed in a slight, but bold and spirited style.

S A I N T J O H N. See D I E U.

S A I N T M A U R I C E. See M A U R I C E.

S A I N T

S A I N T N O N . See N O N .

J O H N S A I T E R , or S E I T E R .

Flourished,

This artist was a native of Germany. He and his son, JOHN GOTTFRIED SAITER, are mentioned by M. Heineken, as engravers. I am not acquainted with their works.

A N T O N I O S A L A M A N C A .

Flourished, 1540.

He was a native of Italy, and carried on a very large commerce in prints. He is thought by some to have engraved; but if he ever took up the graver, it seems only to have been for the purpose of retouching the plates, which belonged to his stock. The marks, however, attributed to him, are given on the plate at the end of the volume; but it is most probable, that none of them belong to him; for his usual manner was to put his name at length upon the plates he published.

V E N T U R A S A L I M B I N I .

Born, 1557. Died, 1613.

An historical painter of some note, born at Siena. He learned from his father the first principles of painting; and completed his studies at Rome. He was half brother to Francesco Vanni, whose style of painting he imitated; but his pictures are not held in equal estimation with those of Vanni. We have several slight masterly etchings by this artist; and, among them, the following, all from his own composition.

The marriage of the Virgin; a small upright plate.

The salutation of the Virgin; a small square plate.

The Virgin and Child; a small upright plate, in which Joseph appears behind, walking with a stick upon his shoulder. The name appears reversed upon the print.

The baptism of Christ; a large upright plate.

He sometimes signed his engravings with the initials V. S. only.

A . S A L L A R T S .

Flourished, 1620.

He was a native of Flanders, and, according to Papillon, a painter of great eminence. He was contemporary with Rubens, and is thought to have assisted him in his large compositions. Sallarts engraved on wood, in a bold, free style; and we have many excellent prints by him. I shall mention only the heads of the *four Evangelists*, small upright prints, from his own compositions. He sometimes marked his engravings with the initials only, thus, A. S. or with the initials, formed into a cypher upon a tablet, in the manner expressed upon the plate at the end of the volume.

ANDREA

A N D R E A S A L M I N C I O.

Flourished,

He was a native of Bologna, and the disciple of Valesio. We have several prints engraved by him, both on wood and on copper, which he marked with a cypher, composed of an A. and S. joined together. See the plate of monograms at the end of the volume.

P. S A L T Z B U R G E R.

Flourished, 1580.

He was a native of Germany, and an engraver on wood. He worked from the designs of Jost Amman, and marked his prints with a P. and an S. joined together, in a cypher, and in some few instances separate, thus, P. S. He may be ranked among the little masters.

S A L V A D O R. See C A R M O N A.

S A L V I A T I.

This name was given to Joseph Porta, because he was the disciple of Francisco Salviati. See Porta.

J A Q U E S S A L Y.

Flourished, 1760.

A French sculptor: he resided at Copenhagen, where he made an equestrian statue of the King of Denmark. He etched thirty plates of *vases*, and four *designs for monuments*; small upright prints, from his own composition.

H U G U E S S A M B I N.

Flourished, 1522.

An architect of great note, who was a native of Dijon. He designed and engraved a set of *pilasters*, and other *architectural compositions*, which were executed with great precision. They were published at Lyons, A. D. 1522. He usually inscribed his plates, *Hugues Sambin Architecteur en la ville de Dijon*. Professor Christ attributes a monogram to him, composed of an H. and an S. joined together. See the plate of monograms at the end of the volume.

R A P H A E L S A N T I O D E U R B I N O.

Born, 1483. Died, 1520.

The name and reputation of this admirable artist is well known. He is here introduced, not because he ever engraved any prints himself, but because he is said to have assisted Marc Antonio Raimondi, by outlining his designs

designs upon the plates, which that engraver was to execute; and it seems very probable, that he did so; and in some instances, corrected the drawing afterwards. In the print of the *Judgment of Paris*, mentioned in the works of Marc Antonio, the corrected outline is seen in many parts; particularly in the figure of Minerva, who is standing with her back towards the spectator.

JOACHIM DE SANDRART.

Born, 1606. Died, 1683.

He was born at Francfort upon the Maine, and was first instructed in the art of design and engraving by Theodore de Bry and Matthew Marian; but afterwards he learned the principles of painting from Gerard Honthorst. He excelled in historical and portrait painting: and his pictures are spoken of with great commendation. He resided a considerable time in London; after which he visited Venice, Bologna, Naples, and Rome. Returning into his own country, he settled in Nuremberg, where he established an academy for drawing and painting; and in that city he died, A. D. 1683, aged 77.

He was a man of letters, and published several works; and, among them, the *Lives of the most famous Painters*, which he enriched with a considerable number of portraits. It was written in the German Language, and entitled, *the Academy of Architecture, Sculpture, and Painting*, published at Nuremberg, 1679. An edition in Latin, containing the lives of the artists, was printed at Nuremberg, 1683, with the same portraits. We have a few etchings by him from his own composition; among others, the following: *the death of Cleopatra*, a small upright plate; and an *old woman with a Cupid*, the same.

JACOB DE SANDRART.

Flourished, 1660.

He was nephew to the preceding artist, and was established at Nuremberg. He engraved a very considerable number of excellent portraits; and, among them, that of *Joachim de Sandrart*, his uncle. He worked entirely with the graver, in a neat, clear style.

JOHN JACOB DE SANDRART.

Flourished, 1680.

He was the son of Jacob de Sandrart, mentioned in the preceding article. He was a designer, as well as an engraver; and his works prove the facility of his invention. He enriched the books of his great uncle with many very spirited etchings. He also engraved several of the plates for the second volume of a work, in folio, entitled, *Suecia Antiqua et Hodierna*; and a bust of the *Queen of Prussia*, surrounded by emblematical figures; a middling-sized upright plate, from A. Clerck.

SUSAN-

SUSANNAH MARY DE SANDRART.

Flourished, 1680.

The daughter of Jacob de Sandrart, and brother to the preceding artist. She learned the principles of drawing and engraving from her father; and we have by her a considerable number of *ornamental* plates. She also copied the Aldobrandine Marriage, which Bartolo engraved from an antique bas-relief, for one of the volumes of Joachim de Sandrart, her great uncle.

LAURENCE DE SANDRART.

Flourished, 1700.

He was probably of the same family with the preceding artists. His name is affixed to the *frontispiece* for a set of prints from Ovid's *Metamorphoses* by Engelbrecht. It is, however, but a very indifferent print, and most probably engraved from his own design.

EDWIN SANDYS.

Flourished,

A name affixed to the portrait of Sir William Petty.

A. SANTVORT.

Flourished,

This name, followed by the word *fecit*, is affixed to a small upright print, representing *an almanac seller, with a church and town in the background*. It is slightly etched, in a style bearing some resemblance to that of Hollar, and has much merit.

JULIUS SANUTUS.

Flourished, 1540.

He was a native of Venice, as appears from the inscription affixed to a small upright plate, representing *the birth of a monstrous child*, which runs thus, *Jul. Sanutus Venet. fac.* It is executed with the graver, in a coarse, heavy style, and with single strokes, without any cross hatching, so as to bear great resemblance to a wooden cut.

CARLO SARACCINO, called the VENETIAN.

Born, 1585. Died, 1625.

He was a native of Venice, and the disciple of Cammillo Mariani. He painted historical subjects with great success, and died at Venice, A. D. 1625, aged 40. We have by him several slight etchings from his own compositions.

S A R B O T.

Flourished, 1675.

An artist of no great note, by whom we have a small uprightprint, representing *Christ praying in the garden, supported by an angel*; probably from his own design, for he adds the word *fecit* to his name.

J O H N S A R R A B A T.

Flourished, 1690.

He was a native of France, and resided at Paris, where he engraved several portraits and other subjects in mezzotinto; but they are so very indifferently executed, as scarcely to merit particularizing.

J O H N S A R R A G O N.

Flourished, 1645.

He engraved several portraits, in a neat, clear style, bearing some resemblance to that of Delft. I shall mention only the head of *Adrian Hoffer*, in an oval, a small upright-plate. This print is by no means devoid of merit.

S A R T, See D U S A R T.

A N D R E A D E L S A R T O.

Born, 1488. Died, 1530.

He was a native of Florence, and a very celebrated historical painter. It has been said, that he engraved, and particularly a *holy family*, in which the virgin is represented kneeling before the infant Christ, with St. John, and Joseph a half figure appears behind; under it is written, *Andrea del Sarto fatti in Romæ*. It is a neat dark etching, but by no means equal to the hand of that great master. The words *fatti in Romæ* certainly bear reference to the picture, and not to the print. There is also a very small upright etching, greatly in the style of Bartoli, representing *the Virgin and child with Joseph and St. John*, marked "Andre del Sarte, F." but this is evidently a modern production.

J. C. S A R T O R I U S.

Flourished,

He was a native of Nuremberg, and engraved *portraits*, chiefly, I suppose, for books. His prints are in the style of those published by Vander Aa, and hardly worth specifying.

C H R I S T I A N S A S.

Flourished, 1660.

He was a native of Germany, by whom we have several engravings; and,
VOL. II. Q q among

among them, forty-five plates, representing *the life of St. Philip de Neri*, from Stella. He also engraved from Le Pomerange, and other masters.

J. S A V A G E.

Flourished, 1680.

An English artist, who resided in London. He worked much for the booksellers; but he also executed several plates upon his own account; for example, the portrait of *Philip King of Spain*, under which is written, *sold by J. Savage, near the Doctors' Commons*. He engraved a great number of portraits, particularly of malefactors. He worked principally with the graver, but without any great taste; and his drawing is still more defective than the mechanical part of his plates. I shall mention only the following prints by him: the portrait of *Bishop Latimer*, and that of *John a Lasco*. He was paid three pounds each plate for the engraving of these two prints. The portrait of *Algernon Sidney*; that of *Sir Edmondbury Godfrey*; and that of *John Godbury*, &c. Part of the plates for *Tempest's Cries of London*; and some Coins in *Evelyn's Numismata*, &c.

LAURENCE SAUBERLICH.

Flourished, 1599.

According to professor Christ, this artist published some engravings on wood at Wittemberg, A. D. 1599; and to him that author attributes a monogram, composed of an L. and S. joined together. See the plate of monograms at the end of the volume.

PETER SAUDMAN.

Flourished,

An engraver, mentioned by Sandrart, as being in the service of the King of Poland. I am not acquainted with his works.

SOLOMON SAVERY.

Flourished, 1630.

This artist, if not a native of Amsterdam, at least resided there, and by some he is said to have been in England; but this circumstance does not appear to be certain. Portraits constitute the best part of his engravings; and many of them are executed in a style, which does him no small credit. I shall mention the following: *John Speed the historian, with his hat on, sitting in a chair*, a half-sheet print, in folio. *Charles the First, with a high crowned hat*: the face of which portrait is thought to have been taken from a picture of Vandyck, and the hat, &c. added by Savery himself. *Thomas Lord Fairfax, with his hat on*, &c. We have also by him *the entry of Mary of Medicis into Amsterdam*, represented on several small plates, lengthways,

ways. *Christ casting the money-changers out of the Temple*; a large plate, length-ways, from Rembrant. Seventeen plates for *Ovid's Metamorphoses*, &c.

JOHN SAUVE.

Flourished,

A very indifferent French engraver, who flourished in the last century. We have by him several *devotional* plates from Guido, P. de Cortona, &c. and also some *portraits*; among others, that of *the Marquis de Hunsley*, in an oval; a large upright plate.

CHRISTOPHER SAXTON.

Flourished, 1580.

He was a native of Yorkshire, and lived at Tingley near Leeds, in the service of Thomas Sekeford, Esq. Master of the Requests, and Master of the Court of Wards. Encouraged by this gentleman, who also provided him with money, Saxton undertook to make a complete set of the maps of the counties of England and Wales. He engraved many of the plates himself, and was assisted by Francis Hogeberg, Nicholas Reynold, Augustin Ryther, and other artists. This work employed Saxton for six years; and it was published A. D. 1579. These were the first county maps which ever appeared in England; and they are spoken of as very accurate performances, considering the disadvantages he laboured under; that of Yorkshire especially is highly commended. Thoresby indeed says, it is the best that ever was made of that county. It was three feet wide, having at one corner, a view of York; and at another, a view of Hull.

ANDREA SCACCIATI.

Flourished, 1760.

He was a native of Italy, and resided at Florence, where he published a set of 21 prints in aqua tinta, from drawings of the great masters, in the collection of the Great Duke of Florence. They are executed in a spirited style, and possess much merit.

GOTTFRED DE SCAICHI.

Flourished, 1623.

We have by him a set of views of *the palaces and gardens belonging to the Great Duke of Tuscany*, etched in a very slight, tasteless style. They are middling-sized plates, length-ways. He was assisted in this work by M. Greuter.

PETER SCALBERGE.

Flourished, 1638.

He was a native of France, and a painter; but, I apprehend, of no great

great note. We have many flight, incorrect etchings by him, from his own compositions, and from those of other masters. I shall mention the following only :

Venus and Cupid; a small upright plate, inscribed, *P. Scalberg inv. et sculp. 1638.*

Christ carried to the tomb; a large plate, length-ways, from Raphael.

The battle of Constantine; a large print, length-ways, on four plates, from the same painter.

Diana and her nymphs; a small plate, length-ways, from Dominichino.

R A P H A E L S C A M I N O S S I.

Flourished, 1610.

He was a native of Italy, born at Borgo S. Sepolcro, and is spoken of as a painter. We have a very considerable number of etchings by this artist, amounting, according to Florent le Comte, to 130. They are executed in a bold, dark style. There is, however, a coarseness in them, which gives them a disagreeable appearance at first sight; but, on examination, they will be found to possess great merit. His knowledge in drawing seems to have been extensive; and the characters of the heads of his figures are very striking. His monogram, composed of an R. an A. an S. and an F. is copied on the plate at the end of the volume.

The following engravings are by him:

The Virgin and Child; a middling-sized upright plate, inscribed *Raphael Schiamiosius, pictor ex civitate Burgi Sancti incidebat, A. D. 1613.*

St. Francis preaching in the desert; the same, from his own composition, dated 1604.

A set of fourteen small plates, length-ways, exclusive of the title, entitled, *Mysteria rosarii Beatæ Mariæ Virginis*, published at Rome 1609; the same.

The Sibyls; a set of small upright plates, the same.

The martyrdom of St. Stephen; a middling-sized plate, length-ways, from Lucas Cangiage.

A repose; a middling-sized upright print, from Baroccio. Cornelius Cort engraved the same composition, with some small difference only in the legs of the infant.

He etched also from Raphael, Paolo Veronese, Castelli, and other masters.

LUIGI SCARAMUCCIA, called PERUGINO.

Born, Died, 1684.

This artist was an historical painter of some eminence. He was born at Perugia, and learned the first principles of painting from his father; after which he became the disciple of Guido. He etched several plates, in which he imitated the style of Guido. They are executed in a free, spirited manner;

ner; but the outlines are exceedingly incorrect; and the extremities of his figures badly drawn. I shall mention the two following only:

Christ crowned with thorns; a middling-sized upright plate, from Titian.

St. Benedict overcoming the Devil by his prayers, who had caused a large stone to be immovable, which was to be used in building a church; a large upright plate, from Lodovico Carracci.

FRANCIS SCATTERUS, or SCALTERIUS.

Flourished, 1577.

He engraved *the map of Cheshire*, for Saxton's collection of county maps.

H. L. SCHÆRER.

Flourished, 1627.

According to professor Christ, he engraved several little *landscapes*, which he marked with an H. an S. and an L. joined together. See the plate of monograms at the end of the volume.

HANS, or JOHN SCHAEUFLEIN.

Flourished, 1540.

He was a native of Germany, and an engraver on wood. His prints are executed in a bold, spirited style; and the compositions show him to have been a man of genius, though the stiff manner, which characterised the early German masters, obscures much of their merit. Besides which, they are incorrectly drawn; the extremities of the figures, in particular, are very defective. Schaeuflein usually marked his prints with an H. and an S. or an I. and an S. joined together, various ways. To these he added a baker's peel to express his name; because a *peel* in German is called *Schäufel*; and the word *Schaeuflein* signifies *a little peel*. All the marks used by this artist are copied on the plate at the end of the volume.

It is to be observed, that one of the usual marks of Schaeuflein is an H. with an S. upon the cross bar of the H. and this mark was also used by an engraver, considerably more ancient than he. M. Heineken supposes, he might have been of the same family; and, as I see no reason to differ in opinion from him, I shall consider the works of that artist in this article, and call him The Elder Schaeuflein. He flourished towards the conclusion of the fifteenth century: for though Sandrart tells us, that he had seen a print, marked with this monogram, bearing the date 1455, it is generally supposed, that he was mistaken. The author of the preface to The Little Chronological Series of Engravers, printed at Cambridge, asserts, that the two fives should be two sevens, which reduces the date twenty-two years: and that probably was the time, in which the elder Schaeuflein lived.

There was also a third artist, who engraved on wood, and etched on copper, and used a mark very like that of the two Schaeufleins. I have seen by him *two men fighting*, cut on wood, in a very coarse, but spirited manner;

manner; and a very fine masterly etching in the style of a painter, representing *a large company at an entertainment in a garden*. These prints prove him to have been a man of very great abilities. He was probably of the same family; I have therefore given his mark with those of the Schaeufleins, on the plate at the end of the volume.

Prints by the elder Schaeuflein, which are chiefly very small; he may therefore be ranked among the *little masters*:

A crucifixion, with St. John, the Virgin, and two soldiers; a small circular plate, two inches and a quarter in diameter.

The Virgin and Child; the same size.

St. Christopher; the same.

St. Laurence conversing with St. Augustin; the same.

This artist was probably a disciple of Martin Schoen, whose style of engraving he imitated very carefully; but his prints are not equal, in any respect, to those of Schoen. He also copied some of Martin Schoen's engravings. I shall mention that only in which a *lady and gentleman are represented walking together, and Death appears behind a tree*. This print was also engraved by Israel Van Mecheln, Wenceslaus, and Albert Durer.

Prints engraved on wood by the younger Schaeuflein.

Adam and Eve; a small upright print.

Lot and his daughters; a middling-sized plate, length-ways.

Christ preaching to the multitude from the ship; a middling-sized print, length-ways, marked with an I. and an S. joined together without the peel.

The life of Christ; a set of middling-sized upright prints, in quarto.

The life of Christ; in an octavo volume, consisting of 37 prints, entitled *Vite et passio Jesu Christi*, &c. published at Francfort by Christian Egolophus, A. D. 1537. To these are added, *Historia Evangelio*; containing *the miracles, parables, &c. of Christ*, in 36 prints; the same size as the above, and printed on both sides. These are marked with the I. and S. joined together upon the peel.

He also engraved on copper. I have seen a small print, length-ways, representing *soldiers conversing*, executed with the graver only, in a bold, spirited style; and a very free etching of *a landscape*; a small upright plate, dated 1551.

MATTHÆUS SCHAFFNABURGENSIS.

Flourished, 1545.

An engraver on wood, who executed, from his own designs, the cuts for a bible, printed at Wittenberg, 1545. He marked his prints with the initials M. S. placed upon a tablet, and usually added the date.

ELIAS SCHAFHAUSER.

Flourished, 1700.

An engraver, mentioned by professor Christ, as a native of Augsburg. He marked his plates with the initials E. S.

C. VAN

C. V A N S C H A G E N.

Flourished,

He was a native of Holland, and probably a disciple of Ostade. I have seen a slight etching by him, representing *a cottage scene, with an old man*, from a design of his own.

J O R G S C H A P F F.

Flourished, 1448.

One of the most early engravers on wood. He executed the cuts for a book of Chiromancy by Dr. Hartlieb. Baron Heineken, in his *Idea of a complete Collection of Prints*, has given us a copy from one of these engravings, and nothing certainly can be more rudely executed. The book, it seems, consists of 24 leaves, printed on both sides, the discourse itself being cut upon blocks of wood. It is dated 1448; and the name of the engraver, who was a native of Augsburg, is at the bottom of one of the leaves, *Jorg Schapff in Augspurg*. I have spoken of this book in the Essay on engraving upon wood, at the beginning of this volume.

G E O R G E S C H A R F F E N B E R G.

Flourished, 1560.

A native of Saxony, and an engraver on wood. He marked his plates with a G. and an S. joined together.

G A S P A R S C H E C K S I.

Flourished, 1627.

This artist engraved the stars, and other ornamental parts of the plates for a book in folio, entitled, *Cælum Stellatum Christianum*. The figures were executed by Lucas Kilian. He appears to have been a native of Augsburg, where this book was printed, A. D. 1627.

G E O R G E V A N S C H E I N D E L.

Flourished,

He was a native of Holland, and engraved in a very neat style, bearing much resemblance to that of Callot. His landscapes possess great merit. We have by him twelve small *landscapes*, length-ways, apparently from nature, ornamented with excellent little figures: also a set of *habits of the countrywomen of the several Cantons of Holland*; small upright plates, from Buytewech.

M. S C H E I T S.

Flourished, 1672.

He was a native of Holland, and probably a painter. We have by him some slight etchings in a bold, free style. I shall mention the following only:

An

An old man playing upon the violin, with a woman singing, before the door of a cottage; inscribed M. Scheits fecit, 1672.

S C H E L L E N B E R G E R.

Flourished, 1660.

A name affixed to the portrait of *Gaspar Fellez*, engraved for the third volume of *Priorato's History of the Emperor Leopold*.

P E T E R S C H E N C K.

Flourished, 1700.

He was a native of Holland, and resided at Amsterdam. He engraved a great number of plates; many of which are in mezzotinto; but perhaps he is more generally considered as a publisher, than as an engraver. I have before me a set of one hundred small half sheet plates, length-ways, entitled *Roma Aeterna*, consisting of views in and about Rome; many of which, apparently, were engraved by himself. We have also several portraits by him in mezzotinto; but his works prove him to have been a man of more industry than genius.

S C H E N D E L. See S C H E I N D E L.

A N T H O N Y S C H E V E N H U Y S E N.

Flourished, 1695.

We have by him a set of one hundred small upright plates, representing the different *trades in Holland*, dated 1695.

S C H I A M I N O S E. See S C A M I N O S S I.

A N D R E A S C H I A V O N I.

Born, 1522. Died, 1582.

A celebrated historical painter, born at Sebenico in Dalmatia, who, under all the disadvantages of poverty, pursued his studies in the art of painting with the greatest success. His colouring especially is spoken of with the warmest commendation. He etched some few plates from his own compositions, and others from Parmigiano, &c. I shall mention only *the rape of Helen*, a large plate, length-ways, from his own composition.

B A R T O L O M E O S C H I D O N E.

Born, 1560. Died, 1616.

He was born at Modena, and was the disciple of Lodovico Carracci. He studied the works of Correggio with attention, and imitated his style of painting with great success. He died at Parma, of grief, as it is reported,
for

for having lost by gaming a sum of money, so large as to ruin himself entirely. The following etching is said to be the only one by his hand: *The Virgin and Child with Joseph*, half figures, a small upright plate, nearly square, from a composition of his own.

JAMES VANDER SCHLEY.

Flourished, 1730.

He was a native of Holland, and a disciple of Bernard Picart, whose style of designing and engraving he imitated with some success. We have a great number of *vignettes* and other *book-plates* by him; also several *portraits*. I shall mention only the portrait of *Bernard Picart his master*, from M. Des Angles, surrounded by emblematical figures, invented by Schley himself; a large half-sheet print.

GABRIEL SCHLUSSELBURGER.

Flourished,

The name of an old engraver, cited by le Comte; but none of his works are specified.

GEORGE FREDERIC SCHMIDT.

Flourished, 1760.

He was a native of Germany, and resided a considerable time at Paris, where he became a member of the Royal Academy. He went from thence to Russia, and afterwards settled at Berlin. He worked principally with the graver, in a very neat, clear style. His prints prove him to have been a man of great abilities. We have many very excellent portraits, as well as other subjects, by him.

JACOB SCHMITZER, or SCHMUTZER.

Flourished, 1760.

A modern designer and engraver, by whom we have several *portraits* very neatly executed. He was of the same family with those mentioned in the following article.

ANDREA SCHMUTZER.

Flourished, 1760.

This artist, together with his brother Joseph Schmutzer, resided at Vienna in Austria, where they engraved part of the pictures of Rubens, representing *the history of Decius*, in the gallery of the Prince of Lichtenstein.

JOHN ADAM SCHMUTZER, brother to the above artist, was also an engraver.

GABRIEL SCHNELLBOTZ.

Flourished, 1590.

This artist resided at Wittemberg, where he engraved a considerable

number of very excellent prints. He marked them with an arrow, upon which he placed an S, the family name of this master signifying an arrow in the German language.

JOHN SCHNITZER.

Flourished, 1480.

He was an engraver on wood, and executed *the geographical charts for the edition of Ptolemy*, printed at Ulm, 1486. On *the map of the world*, which is ornamented with ten rude heads, representing *the winds*, is this inscription, *Insculptum est per Johannem Schnitzer de Arnshheim*, or Arnheim.

MARTIN SCHOEN.

Born, Died, 1486.

This ingenious artist was a native of Culmbach, and was at once a goldsmith, a painter, and an engraver. In the latter part of his life he was established at Colmar in Alsatia, where he died, 1486.

At a time when the art of engraving was in its very infancy, this master began to practise it; and when we consider the manifest disadvantages he laboured under, we cannot but be astonished at the perfection to which he carried the mechanical part of it. His compositions, though obscured by that formality and stiffness, which characterize the works of the early German artists, prove him to have been a man of genius and judgment. The naked parts of his figures, it must be owned, are very incorrect; but then he has frequently given such expression to the heads, as in some measure compensates for the other deficiency. Michael Angelo was so pleased with the print of *St. Anthony carried into the air by the evil spirits*, that he studied from it himself; which was paying a very high compliment to the abilities of Schoen; and really the head of the saint is very beautifully represented, with the strongest marks of patience and resignation in his countenance. The devils are the efforts of a fertile imagination; their forms are varied and contrasted with great ingenuity.

I have spoken already of Martin Schoen, in the fourth chapter of the Essay on the Origin and Progress of Engraving, at the beginning of the first volume, pages 16 and 17. An exact copy of one of his prints is also given in the present volume. The plates engraved by him are exceedingly numerous. I shall select the few following only, all from his own compositions:

The life of the Virgin; a set of twelve middling-sized upright plates.

The life of Christ; a set of twelve small upright plates.

Christ carrying his cross; a large plate length-ways.

The death of the Virgin; a middling-sized upright plate. This was engraved by Israel Van Mecheln, Wenceslaus of Olmutz, and other contemporary artists.

A very small set of *the apostles*.

The wise and foolish Virgins; ten very small upright plates.

A battle against the Saracens, in which St. James appears on the part of the Christians; a large plate, length-ways: the distant figures are not entirely finished.

St. Anthony carried into the air by demons; a middling-sized upright plate.

St. Sebastian tied to a tree; a small upright print. This is copied plate 2. of this volume.

An incense cup or censer; a middling-sized upright plate. Israel Van Mecheln also engraved this cup.

See the mark, constantly used by Martin Schoen, upon the plate at the end of the volume.

BARTHELEMY SCHOEN.

Flourished, 1480.

According to Professor Christ, he was said to have been the brother of Martin Schoen. His engravings are certainly very ancient, and marked with a B. and an S. separated by a cross resembling that of Martin Schoen, which confirms the probability of their being brothers. The style of engraving of the one resembles that of the other. But the prints by Barthelmy are not executed with that neatness and expression, which we find in the works of Martin.

The original engravings by Barthelmy appear to be grotesque figures (many of which are by no means destitute of humour). I shall mention the following:

An old beggar man, with an old woman in a wheel-barrow; a small plate, length-ways.

Two grotesque heads, well marked, representing an old man and woman; the same.

A man playing on a lute, and an old woman holding a ladle in one hand, and a jar in another, the same.

A lover and his mistress; a small circular plate.

He also copied *the Life of Christ*, and many other plates, from Martin Schoen.

See the mark of this artist upon the plate, at the end of the volume. PAUL and GEORGE SCHOEN are said to have been goldsmiths, and brothers to Martin Schoen. The matter is however exceedingly doubtful; at least, their works are not known.

ERHART SCHOEN.

Flourished, 1530.

He was perhaps of the same family with the preceding artists; but of this particular we find no certain account. He engraved on wood; and his works deserve every commendation for their neatness and accuracy. The naked parts of the human figure he did not draw correctly; but the heads are marked with spirit; and his compositions prove him to have been a

man of genius. I have seen by him a frontispiece, in folio, representing *a genealogical branch from Jesse to Christ*, with figures of the principal personages, very delicately executed. He marked his plates with an E. and an S. joined together, with a small knife under them. See the plate of monograms at the end of the volume.

HANS, or JOHN HENRY SCHOENFELD, or SCHOONFELD

Born, 1619. Died, 1689.

He was born at Bibrach in Germany, and was the scholar of John Sechelbein. He excelled in painting historical subjects, landscapes with animals, and architecture. Professor Christ, by mistake, attributes to this artist the small engravings, printed at Augsburg, A. D. 1626, and marked with an H. and an S. joined together; at which time he could not have been above seven years of age; and we can hardly suppose him capable, at that early period, to have executed such performances. M. Heinenken, and other authentic authors, tell us, that he did engrave, but the subjects are not specified.

M. SCHOEVAERTS, or SCHOEVARDT S.

Flourished,

He was a native of Holland; but an artist of no great note. We have several slight, incorrect etchings by him, of *Dutch merriments*, from his own compositions; also from those of Teniers and other masters.

A D R I A N S C H O O N E B E C K.

Flourished, 1690.

He was a native of Amsterdam, and a designer as well as an engraver. His works, however, have very little to recommend them. They are executed in the style of Romain de Hooghe, whose disciple it is probable he was; but they do not possess that merit, which we find in those of De Hooghe. He published two volumes in octavo, containing *the habits of all the religious orders in Europe*, &c. We have also by him a variety of *frontispieces*, and other *book-plates*.

J. V. S C H O O R E.

Flourished,

An indifferent engraver of the last century. We have, among other things by him, *St. Vincent*, a whole length figure standing, from A. Sallaerts; a large upright plate.

F R A N C I S S C H O O T E R.

Flourished,

To a portrait of *Des Cartes* the Philosopher, in octavo, engraved in a very bad style, is this inscription: *Franciscus a Schooter, ad. viv. del. sculp.*

HANS,

HANS, or JOHN SCHOREL.

Born, 1495. Died, 1562.

A celebrated painter of historical subjects, landscapes, and portraits. He was a native of Germany, and is said by some to have studied under Albert Durer. The prints on wood, marked with an S. inclosed in a G. which is surmounted by a sort of double cross, are attributed to him by the author of the Abecedario; but without the least reason, unless we suppose, that he Italianised the baptismal name, and wrote it *Giovanni*. Professor Christ and Papillon ascribe these prints to Sigismund Gelenius, under which article the reader will find them described.

HANS, or JOHN FREDERICK SCHORER.

Flourished, 1619.

A native of Nuremberg. He is spoken of as a painter, and professor Christ informs us, that he engraved on copper, and marked his prints with an H. an F. and an S. joined together, followed by a second F. for *fecit*, and the date 1619. See the mark copied on the plate at the end of the volume.

J. VAN SCHORQUENS.

Flourished, 1600.

He was probably a native of Holland; but it appears, that he resided at Madrid, where he executed several folio *frontispieces* and other *book-plates*, in a neat, stiff style, entirely with the graver. I shall mention the frontispiece only to a Commentary on the Prophets, by Balthasar, in folio, inscribed *J. Van Schorquens fecit en Madrid*.

A. SCHOUMAN, or SCHOUWMAN.

Flourished,

He was a native of Holland, and engraved in mezzotinto; but his prints are by no means well executed. We have several subjects from his own compositions; others from those of J. Hals, and a great number of *portraits*. As they are by no means scarce, I shall not specify any of them.

HANS, or JOHN SCHRODER.

Flourished, 1600.

He appears to have been a native of Germany, and, according to professor Christ, he engraved several plates of *ornamental foliage*, &c.

PETER SCHUBART.

Flourished, 1696.

He was, according to professor Christ, a painter, and resided at Venice. The engravings, marked with the letters P. S. d. E. which that author explains in this manner, *Peter Schubart de Ebrenberg*, are attributed to him.

A. G.

A. G. J. SCHUBLER.

Flourished, 1626.

A very indifferent engraver of portraits. He was a native of Germany, and resided probably at Nuremberg. Part of the plates for a work in folio, entitled *Icones Bibliopolarum et Typographorum*, published in that city and at Altdorff, A. D. 1626, are by him.

PETER VAN SCHUPPEN.

Flourished, 1670.

This artist was a native of Antwerp, where he probably learned the first principles of drawing and engraving; but he completed his studies at Paris, and worked in a style much resembling that of Francis de Poilly. His prints prove him to have been a man of genius; particularly his *portraits*, several of which are exceedingly fine. We have by him,

A holy family; a middling-sized circular plate, from Raphael, dated 1661.

A holy family; a middling-sized upright plate, from Gaspar de Crayer.

A holy family, with St. John, who holds a pigeon; the same, from Sebastian Bourdon. The first impressions are before the drapery was put over the nudity of the infant.

Among his portraits, which are numerous, may be reckoned that of *Louis XIV. of France*, from Le Brun, a middling-sized upright plate; that of *Cardinal Mazarin*, from N. Mignard, the same; and those of the *King and Queen of Sweden*, from Klooker, the same, &c.

CORNELIUS NICHOLAS SCHURTZ.

Flourished, 1670.

A very indifferent engraver, who resided at Nuremberg. We have by him some bad *portraits* and other *book-plates*. He often marked his prints with the initials C. N. S. only.

CORNELIUS SCHUT.

Born, 1600. Died, 1660.

He was a native of Antwerp, and the disciple of Rubens. He painted historical and poetical subjects with much success. He amused himself greatly with the point; and we have a considerable number of prints by him, etched in a very slight style, resembling that of Castiglione, but bolder and more determined. The drawing of the naked parts of the human figure is incorrect; but the characters of his heads are generally expressed in a masterly manner. The compositions are judiciously made, and prove him to have been a man of great genius.

The martyrdom of St. Laurence; a middling-sized upright plate.

The saints in glory; the same.

Mars, Venus, and Flora; a small upright oval.

Bacchus,

Bacchus, Ceres, and Pomona; its companion.

The liberal arts; a set of eight middling-sized plates, length-ways.

Many *madonas*, and other *devotional subjects*, &c.

S C H U T E R.

Flourished, 1760.

He engraved the *portrait of Rembrandt*, from a picture by that master, for the first volume of prints, from the paintings in the cabinet of the Marquis Gerini.

LAMBERT SCHWABE, or SUAVIUS.

Flourished, 1545.

Sandrart confounds this artist with Lambert Lombard; others again have called him Sufs or Suterma; but professor Christ informs us, that his proper name was Schwabe, which in Latin he wrote Suavius. He was a native of Liege in Flanders, and was the disciple of Lambert Lombard. He worked considerably from the designs of that master; but we have many engravings by him from his own compositions; and of those I shall particularly speak. His figures are generally tall and thin; the outlines of the naked parts of them are very correct; but they want dignity of style to render them agreeable. His draperies are usually divided into small folds, which by not being sufficiently varied or contrasted with each other, form unpleasing lines. The attitudes of his figures are seldom well chosen, or properly adapted to the subject, and the management of the light and shadow is by no means commendable. His style of engraving is very neat, and seems to have been contracted in the German schools; but his mode of design discovers more of the Italian, than of the German taste. He sometimes marked his prints with the initials L. S. only: they are, however, easily distinguished. He engraved a considerable number of plates; but as they are not very rare, I shall mention the following only by him, from his own compositions.

The resurrection of Lazarus; a small plate, length-ways, dated 1544.

The entombing of Christ; the same.

St. Peter and St. John healing the lame man at the gate of the temple; a large plate, length-ways, dated 1553.

The twelve apostles; small upright plates, dated 1545, 1547, and 1548.

Some *portraits*, and a variety of other subjects, from Lambert Lombard, &c.

WILLIAM SCHWAN.

Flourished, 1630.

An engraver on copper, mentioned by professor Christ, who informs us that he was a native of Brunswick; but his works are not specified.

SCHWARTZ.

S C H W A R T Z.

Flourished, 1626.

A very indifferent engraver of portraits and book-plates. Specimens of his works may be found in a folio publication, entitled *Icones Bibliopolarum et Typographorum*, printed at Nuremberg, 1626.

MELCHIOR SCHWARTZENBERGER.

Flourished,

An engraver on wood, who is supposed by professor Christ to have worked conjointly with John Feyerabend the Bookseller; at least, it appears that he executed some *frontispieces* for him.

J O H N S C H W E I Z E R.

Flourished, 1660.

He resided at Heidelberg, and was probably a native of that place. He worked chiefly, if not entirely, for the booksellers; and his engravings are very indifferently executed. I shall mention only the *portrait of William Balthazer Frenbers*, in an oval, a small upright plate, from Peter Schik; and the plates for a work entitled, *Parnassus Heidelbergensis, omnium illustrissimæ hujus academici professorum icones exhibens*. The *frontispiece* and other *ornamental parts* of this work are engraved from his own designs.

J. S C H Y N V O E T.

Flourished, 1700.

He certainly resided in England, and we have by him several *bird's-eye views of gentlemen's seats*, engraved in a style resembling that of Kip, which artist he probably assisted. They are chiefly from his own drawings.

G I O S E F F O S C O L A R I.

Flourished, 1580.

A native of Venice. Papillon has attributed to this painter several engravings on wood; and, among them, a print in chiaro-scuro on two sheets, in three colours, the subject of which, he tells us, was taken from the New Testament; but he has not particularized it. Those I have seen are,

The entombing of Christ; a large upright plate, very rudely executed, but evidently the work of a master.

A dead Christ lying on the ground, a foreshortened figure, with the Virgin Mary, a middling-sized print, nearly square.

St. Jerome standing and holding a crucifix; a very spirited engraving. This is a large upright print.

The rape of Proserpine; the same, nearly square.

But after all, it is not certain, that he was the engraver; for the inscription upon them by no means justifies the supposition, being only *Gioseppe Scolari*

Scolari inv. I know nothing of the print in chiaro-scuro. Andrea Andriane indeed engraved a large print from this master in chiaro-scuro, with three blocks, representing *Christ carried to the tomb*.

O R A Z I O S C O P P A.

Flourished, 1642.

He was a native of Naples, and probably a goldsmith. We have, designed and engraved by him, a set of fifteen plates in folio, containing designs for *chalices*, *crosses*, and other ecclesiastical ornaments. They are slightly etched; but in a very spirited style.

SINIBALDO SCORZA DA VOLTAGGIO.

Born, 1600. Died, 1641.

He was a native of Italy, and scholar of G. B. Paggi. We have some engravings by him from his own compositions.

GIRARD JOHN BAPTIST SCOTIN THE ELDER.

Flourished, 1680.

He was a native of France, and a disciple of Francois de Poilly. He executed his plates with the graver, in a neat, but slight style, without taste; and the outlines of his figures, in general, are very incorrectly drawn. Among other engravings, the following are by him: *the marriage of St. Catherine*, half figures, a middling-sized upright plate, from Alexander Veronesi, for the collection of engravings from the pictures, in the king's cabinet. *The circumcision of Christ*; a large upright plate from C. Mignard.

The baptism of Christ; the same, its companion. *The Country Life*; a middling-sized upright plate, from Dominico Feti.

J. B. SCOTIN, a name affixed to some very indifferent anatomical prints, etched, and finished with the graver, for Boudon's Anatomy, in two volumes, octavo, published at Paris, 1734.

GIRARD SCOTIN THE YOUNGER.

Flourished, 1730.

He was a native of France, and related to Girard J. B. Scotin, mentioned above. He learned the principles of the art of engraving in his own country. He came into England, where he continued a considerable time, working chiefly for the booksellers. He was an industrious man; but his prints do no great credit to his taste. Among his best plates may be reckoned the following: *Ælfred receiving the account of the defeat of the Danes*, a middling-sized plate, length-ways, from Blakeney. *Belisarius*, a large plate, length-ways, from the supposed picture by Vandyck at Chiswick. We have also some *portraits* by him; but none of any great consequence.

G. S C O T T.

Flourished,

A name affixed to a small upright half figure, from Guido, very indifferently executed.

C H A R L E S S C R E T A.

Flourished,

He was a native of Bohemia, and engraved some small plates, which he marked with the initials C. S. B.

S C U P P E R. See S C H U P P E N.

S E A M E R.

Flourished, 1730.

We have by him a small satirical print, very slightly etched, representing *a man on horseback*, giving his purse to a country girl, who has got a basket of eggs upon her arm. It is inscribed, Mr. Seamer, Jun. *fecit*, 1734.

M A R T I N D E S E C O.

Flourished,

This artist, according to Baldinucci, marked his plates with an M. and S. divided by a small cross. See the plate of monograms at the end of the volume.

R E N A U D I N D E S E D A N.

Flourished,

According to Florent le Comte, he engraved some few plates; but the subjects are not specified.

J E R E M I A H J A M E S S E D E L M A Y R.

Flourished, 1735.

He is mentioned by Baron Heineken, as a painter and an engraver. His chief work seems to be the views, in large folio, of *the imperial library at Vienna*, which he engraved from his own drawings. They were published, 1737.

S E G A E R S.

Flourished,

A name affixed to the portrait of Godef. Chodkiewie of Russia.

P. P. A. R O B E R T D E S E I S.

Flourished,

This name is affixed to a slight but masterly etching, attempted in the style

style of Rembrant. It represents *Lot with his two daughters*; and is very correctly drawn. The word *fecit* being added to the name of the artist, gives us great reason to conclude, that it is from a composition of his own. It is a small upright plate.

D. G. S E M P E L I U S.

Flourished, 1580.

This artist copied some of the prints by Albert Durer with great success. *The descent of Christ into hell*, from the Life of Christ, by that master, a small upright plate, is a good specimen of his abilities. The original is dated 1512, which date the copy also bears, and the date 1580, when it was engraved.

J O H N S E N E X.

Flourished, 1720.

He engraved the *London Almanacks* from the year 1717 to 1727, excepting that only for the year 1723, which was executed by John Clarke.

H E R C U L E S S E P T I M U S, or S E T T E.

Flourished, 1560.

He was a native of Modena, and etched several historical subjects; also some architectural ornaments, &c. He marked his plates with the initials H. S. and usually added the date, as, H. S. 1558.

L. S E Q U E N O T.

Flourished, 1671.

We have some *frontispieces* and other *book-plates* by this engraver, very badly executed.

P H I L I P S E R I C C U S, or S Y T I C U S.

Flourished, 1560.

This name is affixed to the portrait of *Pope Pius the Fifth*, surrounded with ornamental figures, executed in a very neat, pleasing style, with the graver only, from his own design. He also engraved *a holy family*, a middling-sized upright print from M. Angelo Buonarota; and *Christ upon the cross*, with *St. John and the Virgin Mary*; a large upright plate, from the same painter; these prints are by no means devoid of merit.

P E T E R S E R W O U T E R, or S H E R W O U T E R.

Flourished, 1610.

He was a native of Antwerp, or, at least, he resided there. He worked with the graver only, in a clear, neat style, but without any great marks of good taste. His plates are not sufficiently finished to produce a pleasing effect; nor accurate enough to bear examination. The following prints are by him:

Sampson killing the lion; a middling-sized plate, length-ways, from David Vinckenbooms.

David killing the bear; its companion, from the same painter.

An emblematical print, representing in the front, *a Dutch merry making, with figures dancing, and a cottage in the back-ground, from the door of which, a man and his wife are issuing forth to oppose a man with a drawn sword*, dated 1608, without any painter's name, but apparently from Vinckenbooms.

Part of the plates for *Thibault's Academie de Léspee*, in folio, published at Antwerp, A. D. 1628. See the mark, which he sometimes used, composed of a P. and an S. joined together.

FRANCESCO SESSONE.

Flourished, 1760.

He engraved several of the plates for the *Antiquities of Herculaneum*, published at Naples by royal authority.

B. S. SETTEZKY.

Flourished,

We have some very indifferent *ornamental engravings*, &c. by this artist.

P. SEVIN.

Flourished, 1689.

A very indifferent engraver of *frontispieces* and other *book-plates*. I have seen by him the *frontispiece to Tachard's French and Latin Dictionary*, &c. from his own design.

J. A. SEUPEL.

Flourished,

An engraver of portraits, which he frequently drew himself from the life. He worked in a very neat style, with the graver only; but the stiffness and formality of his performances prove his want of taste. I shall mention only the portrait of *John Schilter*, in folio.

JOHN GODFRED SEUTER.

Flourished, 1750.

He was a native of Germany; but resided in Italy a considerable time, where he engraved part of the plates, which were taken from the pictures in the collection of the Marquis Gerini.

VALENTIN SEZENIUS.

Flourished, 1620.

He engraved ornaments and grotesque subjects, and marked his plates with the initials V. S. and sometimes added the date.

B. S I-

B. SIGRILLI.

Flourished, 1760.

A modern Italian artist, who engraved part of the plates for the collection of prints, taken from the pictures of the Marquis Gerini.

ROBERT SHEPHERD.

Flourished, 1660.

He was a native of England, and probably a disciple of Loggan, from whose drawings he sometimes engraved. His works, the best part of which are *portraits*, do him no credit. He copied, on a smaller scale, the *battles of Alexander*, from the prints, which Girard Audran engraved after the pictures of *Le Brun*; but these are very wretched performances.

S H E R L O C K.

Flourished, 1760.

He was a native of England, and engraved several *landscapes* from Pillement and other masters. We have also some *portraits* by him; among others, that of *N. J. Bapt. Cirri*.

WILLIAM SHERWIN.

Flourished, 1690.

He was an Englishman, and the son of a clergyman; but it does not appear from whom he learned the art of designing and engraving. He was a royal engraver by patent, and the only person known to have had that honour; which, however, his merit as an artist certainly could not have procured him. His best prints are frontispieces, and other book-plates; some of which deserve commendation. We have, according to Ames, about 16 *portraits* by him; those which I have seen are very stiff, and in every respect indifferent performances. He engraved from his own designs, the *frontispiece* and the greater part of the cuts for the edition of *God's Revenge against Murder*, in folio, printed 1669; and sometimes used a monogram, composed of a W. and an S. joined together. Among his portraits are the following:

Charles II. a whole length, in folio, prefixed to Ashmole's Order of the Garter.

Christopher Duke of Albemarle, in armour.

William Sermon, M. D. inscribed *W. Sherwin ad vivum del. et sculp.* 1671.

Judge Powel, dated 1711.

He also scraped some few mezzotintos; but they are exceedingly bad. I shall mention only the portrait of *Monsieur Beverland*, a very rare print.

SHERWOUTER. See SERWOUTER.

SIBELIUS.

S I B E L I U S.

Born, Died, 1785.

He was a native of Amsterdam, and learned the art of engraving in the school of Houbraken. He resided in London several years, and died in that city, where he had been principally employed by Sir Joseph Banks, in his great botanical work. We have also some few *portraits* by him; one in particular, of *Mrs. Rudd*, after Dodd, dated 1775.

SIBENECENSIS, or SIBENICO. See BONIFACE.

JOHN SIBMACHER.

Flourished,

He etched, in a slight, incorrect style, many of the plates of *the Antique Statues*, &c. in folio, for Boissard's collection.

CHRISTOPHER VAN SICHEM.

Flourished, 1600.

He was a native of Holland, and resided chiefly at Amsterdam. He engraved both on wood and on copper; and if his genius had been equal to his industry and application, he would, without doubt, have been an artist of the first rank. But this was not the case; for SicheM possessed a very small portion of taste. The merit of his engravings on copper consists principally in the neatness: on wood, he executed some *portraits* and other subjects from Goltzius, which deserve commendation. The works of this artist are exceedingly multifarious, and not at all scarce. I shall therefore mention the following sets of prints only:

Iconica Hæresiarcharum; consisting of a great number of small upright plates of *the principal reformers of the church*, from his own designs, published at Amsterdam, 1609.

The whole length portraits, in folio, of *the Earls of Holland and Zealand*, also from his own designs. See his monogram, composed of a C. a V. and an S. joined together, on the plate at the end of the volume.

CORNELIUS VAN SICHEM.

Flourished, 1640.

He was of the same family with the preceding artist; and their works are generally confounded together; not only because they both used the same mark or monogram, but also from the similarity there is between their engravings. The prints however by Cornelius, on wood, are stiffer than those of Christopher, and heavier in the execution. On copper, the difference is not so visible. I shall mention by Cornelius the following engravings on wood:

A compilation of prints, consisting of upwards of 600; being subjects from the *Old and New Testament*. *Figures of saints and holy personages*.

The cardinal virtues, &c. of various sizes, and from the designs of different painters. Many of them are copies from prints. See his mark on the plate at the end of the volume.

KARL VAN SICHEM.

Flourished, 1600.

He was of the same family with the foregoing artists, and engraved on wood and copper. See the marks, attributed to him, upon the plate at the end of the volume.

LIEUT. COLONEL DE SIEGEN.

Flourished, 1643.

He was an officer in the service of the Landgrave of Hesse, and the first inventor of that species of engraving, called mezzotinto. In the year 1643, according to Baron Heineken, he executed in that manner, a portrait of the *Princess Amelia Elizabeth of Hesse*. From this gentleman Prince Rupert learned the secret, and brought it with him to England, where it has been carried to the summit of perfection.

SILVESTRE DE RAVENNA. See RAVENNA.

ISRAEL SILVESTRE.

Born, 1621. Died, 1691.

This celebrated artist was born at Nanci in Lorraine. It does not appear from whom he learned the first principles of designing and engraving; but it is highly probable, that his instructor was his uncle Israel Henriët, who was established as an engraver and printseller at Paris. With him he had also an opportunity of seeing the works of Della Bella and Callot, from which he drew no small assistance. His genius inclined him to the designing of landscapes and views, which he performed with great taste, lightness, and beauty of effect. These he enriched with figures, judiciously introduced, and drawn in a masterly style. His works, which are very numerous, consisting of upwards of 700 prints, are executed with a fine point, and in a neat, clear style. The distant parts of his landscapes, in particular, are very finely expressed. They are very slight, yet no part of them is confused; but the effect is exceedingly agreeable to the eye.

Silvestre's merit recommended him to the notice of Louis XIV. and he was employed by that monarch to make drawings of the royal palaces, and the places he had conquered; which the artist performed greatly to the satisfaction of his patron; and he was, on his return to Paris, appointed drawing master to the Dauphin, having a pension allowed him, and apartments in the Louvre. He was also elected member of the Royal Academy of painting and sculpture.

After the death of Israel Henriët his uncle, Silvestre, who was his heir at law, possessed all his plates; among which were the greater part of the works
of

of Callot and Della Bella. To these he added all that he could purchase, which these artists had afterwards done. He went twice to Italy, where he procured a considerable number of drawings, many of which he engraved.

He died at Paris in the month of October, A. D. 1691, aged 70 years, leaving behind him a most respectable character. The following are some of his principal performances :

The grand carousal, or royal entertainment, at Paris, 1662, consisting of 108 prints. He was assisted by F. Chauveau, who engraved some of these plates.

The pleasures of the Enchanted Island; consisting of nine prints, with a vignette, &c.

Views of Paris, and of the Royal Palaces, &c.

A large view of Rome, on four plates.

A view of the Campo Vacino, and of the Coliseum at Rome; the last is very rare.

Views of several palaces in Italy, &c.

ALEXANDER SILVESTRE.

Flourished, 1700.

He was the son of Israel Silvestre, mentioned in the preceding article. He etched several landscapes, from the design of Louis Silvestre, his brother; but his engravings are not held in equal esteem with those of his father.

NICHOLAS CHARLES SILVESTRE.

Born, 1700. Died, 1767.

He was the grandson of Israel Silvestre, mentioned above. It appears from Basan, that he was drawing master to the King and the Royal Family of France. He died A. D. 1767, aged 67 years. We have engraved by him the following plates :

Ubalde and the Danish Knight, searching for Rinaldo in the palace of Armida; a middling-sized plate, length-ways, from Le Moine.

A hunting subject, from Audray, the same.

SUSANNAH SILVESTRE.

Flourished,

This lady was of the same family with the preceding artists. She engraved several portraits and heads from Vandyck.

BALTHASAR SILVIUS.

Flourished, 1555.

He was apparently a native of Germany. We have several prints by him, which he executed with the graver only, in a coarse, loose style. He worked

worked principally from his own compositions, which have but little merit to recommend them. I shall mention only, *Lot and his daughters*, a middling-sized plate, length-ways, dated 1555. He sometimes marked his plates with the initials B. S.

P E T E R S I M O N.

Flourished, 1680.

This artist was a native of France. It does not appear from whom he learned the art of engraving; but it is probable, that he studied in the school of Robert Nanteuil. Simon's best works are portraits, which he often drew himself; and many of them are as large as life. His style of engraving bears great resemblance to that of Nanteuil; and though his works are not equal to those of that celebrated master, they, however, possess a very considerable share of merit. His portraits are not scarce. I shall therefore only particularize the following:

Louis XIV. of France; a large whole sheet print.

Jacobus Cardinalis Rospiogliosus; a half figure in an oval, surrounded by an ornamental border; a very large whole sheet print. Among his historical engravings may be reckoned, *The martyrdom of St. Cosmus and St. Damien*; a middling-sized upright plate, from Salvator Rosa.

J O H N S I M O N.

Born, Died, 1755.

He was born in Normandy, and probably learned the art of engraving in his own country. On his coming into England, he appears to have quitted the graver, and followed mezzotinto scraping only; in which he succeeded much better than in the other mode of engraving.

He arrived in England some time before the death of Smith; and was employed by Sir Godfrey Kneller, who, upon some difference between him and Smith, refused to let that artist have any more of his pictures to engrave. We have many portraits by Simon; some of which are spoken of with commendation; but the far greater part of his works are very indifferent. I shall mention the following portraits only by him:

Henry Rouvigny, Earl of Galloway. The Earl of Cadogan. Lord Cutts in armour, holding a truncheon, &c.

His prints with the graver are by no means worth particularizing.

J O H N S Y M O N D S.

Flourished, 1750.

He was a native of England, and copied some of Le Blond's mezzotintos.

C H A R L E S S I M O N E A U.

Born, 1639. Died, 1728.

This ingenious artist was born at Orleans. He learned the principles of drawing from Noel Coypel the painter; and the art of engraving from

William Chateau. His first plates were executed with the graver only, in a style founded upon that of Poilly; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely superior to those, in which the point was not used. He drew correctly; and his best plates are finished in a neat, and pleasing style.

His works are very numerous. I shall only mention the few following prints:

The Virgin and Child; a middling-sized upright plate, from Nicholas Poussin.

A holy family, with Elizabeth and St. John; the same, from Raphael, for the Crozat cabinet.

The adoration of the shepherds; a large plate, length-ways, from Annibale Carracci.

Christ discoursing with the woman of Samaria; the same, from the same painter.

The triumph of Galathea; a large plate, length-ways, from Anthony Coypel.

Venus curing the wound of Æneas; the same, from Charles de la Fosse.

The voyage of the Queen Mary de Medicis to Pont de Ce; a middling-sized plate, from Rubens, for the Luxembourg gallery.

The conquest of Franche-Comte, represented by *emblematical figures*; a large plate, length-ways, arched at the top, from Le Brun. This is generally considered as the best print by this great artist.

We have also several very excellent *portraits* by him, and a variety of other subjects, from different masters.

LOUIS SIMONEAU.

Born, 1660. Died, 1727.

This artist was the younger brother of Charles Simoneau, mentioned above. He seems to have founded his style of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleasing variety to his prints, by a judicious manner of treating the back-grounds, the flesh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I shall mention the following engravings only by this artist:

Lot with his two daughters; a middling-sized plate, length-ways, from A. Coypel.

Susannah and the two Elders; the same, from the same painter.

Christ instructing Mary and Martha; the same, from the same.

The ascension of the Virgin to Heaven; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

The ceiling of the Sallon de l'Aurore, in the garden de Sceaux; on four plates, from the same painter.

PHILIP

PHILIP SIMONEAU.

Flourished, 1700.

He was the son of Charles Simoneau mentioned above; and was instructed by his father in the art of engraving; but he either disliked the pursuit of the arts, or his genius was inadequate to it; for he never made any considerable progress. I shall notice by him the following print only:

The three goddesses preparing for the judgment of Paris; a middling-sized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

JOHN BAPTIST SIMONET.

Flourished, 1760.

A modern French engraver, by whom we have several neat vignettes for an edition of *Ovid's Metamorphoses* in quarto.

WILLIAM SIMPSON, or SYMPSON.

Flourished, 1635.

He was a native of England, and engraved for the booksellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

JOSEPH SIMPSON, or SYMPSON THE ELDER.

Flourished, 1740.

His first employment was to engrave the names of the publicans, coats of arms, and other embellishments on pewter pots; but having some inclination for drawing, he got admittance into the academy, and studied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

JOSEPH SIMPSON, or SYMPSON, THE YOUNGER.

Born, Died, 1736.

He was son of the preceding artist; and, it seems, his father had formed very considerable expectations from the first specimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have seen very few of this artist's works; but those, which have fallen under my consideration, are such as do not seem, by any means, to justify the hope the father is said to have entertained concerning him. I shall mention only, *a holy family, with St. John, St. Sebastian, and several angels*, from P. Filippo Lauri; a middling-sized upright-plate, dated 1728.

GIOVANNI ANDREA SIRANI.

Born, 1616. Died, 1670.

This historical painter was a native of Bologna. He was a disciple of

William Chateau. His first plates were executed with the graver only, in a style founded upon that of Poilly; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely superior to those, in which the point was not used. He drew correctly; and his best plates are finished in a neat, and pleasing style.

His works are very numerous. I shall only mention the few following prints:

The Virgin and Child; a middling-sized upright plate, from Nicholas Poussin.

A holy family, with Elizabeth and St. John; the same, from Raphael, for the Crozat cabinet.

The adoration of the shepherds; a large plate, length-ways, from Annibale Carracci.

Christ discoursing with the woman of Samaria; the same, from the same painter.

The triumph of Galathea; a large plate, length-ways, from Anthony Coypel.

Venus curing the wound of Æneas; the same, from Charles de la Fosse.

The voyage of the Queen Mary de Medicis to Pont de Ce; a middling-sized plate, from Rubens, for the Luxembourg gallery.

The conquest of Franche-Comte, represented by emblematical figures; a large plate, length-ways, arched at the top, from Le Brun. This is generally considered as the best print by this great artist.

We have also several very excellent portraits by him, and a variety of other subjects, from different masters.

LOUIS SIMONEAU.

Born, 1660. Died, 1727.

This artist was the younger brother of Charles Simoneau, mentioned above. He seems to have founded his style of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleasing variety to his prints, by a judicious manner of treating the back-grounds, the flesh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I shall mention the following engravings only by this artist:

Lot with his two daughters; a middling-sized plate, length-ways, from A. Coypel.

Susannah and the two Elders; the same, from the same painter.

Christ instructing Mary and Martha; the same, from the same.

The ascension of the Virgin to Heaven; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

The ceiling of the Sallon de l'Aurore, in the garden de Sceaux; on four plates, from the same painter.

PHILIP

PHILIP SIMONEAU.

Flourished, 1700.

He was the son of Charles Simoneau mentioned above; and was instructed by his father in the art of engraving; but he either disliked the pursuit of the arts, or his genius was inadequate to it; for he never made any considerable progress. I shall notice by him the following print only:

The three goddesses preparing for the judgment of Paris; a middling-sized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

JOHN BAPTIST SIMONET.

Flourished, 1760.

A modern French engraver, by whom we have several neat vignettes for an edition of *Ovid's Metamorphoses* in quarto.

WILLIAM SIMPSON, or SYMPSON.

Flourished, 1635.

He was a native of England, and engraved for the booksellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

JOSEPH SIMPSON, or SYMPSON THE ELDER.

Flourished, 1710.

His first employment was to engrave the names of the publicans, coats of arms, and other embellishments on pewter pots; but having some inclination for drawing, he got admittance into the academy, and studied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

JOSEPH SIMPSON, or SYMPSON, THE YOUNGER.

Born, Died, 1736.

He was son of the preceding artist; and, it seems, his father had formed very considerable expectations from the first specimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have seen very few of this artist's works; but those, which have fallen under my consideration, are such as do not seem, by any means, to justify the hope the father is said to have entertained concerning him. I shall mention only, *a holy family, with St. John, St. Sebastian, and several angels*, from P. Filippo Lauri; a middling-sized upright-plate, dated 1728.

GIOVANNI ANDREA SIRANI.

Born, 1616. Died, 1670.

This historical painter was a native of Bologna. He was a disciple of

Guido, and imitated his style. We have some fine masterly etchings by his hand, from his own compositions; among others, *Apollo fleeing the satyr Marsyas*; a small upright plate, in an oval. His etchings are sometimes marked with the initials, G. A. S. and I. A. S.

ELIZABETTA SIRANI.

Born, 1638. Died, 1664.

She was the daughter of G. A. Sirani, mentioned in the preceding article, and was born at Bologna. She learned the principles of design and painting from her father. Her pictures are spoken of with the warmest commendations. She excelled in historical subjects, and copied the style of her father. We have many etchings by her hand. They are executed in a slight, but spirited style, and the extremities are finely marked. Among them are the following: *A holy family, represented in a landscape*; a large plate, length-ways, from a composition of her own. *The virgin, seated in the clouds, holding a rosary, with the infant Christ standing by her side*; a small upright plate, the same. *The virgin seated, weeping, accompanied by angels, and surrounded with the emblems of Christ's passion*; a small upright plate, the same. *A holy family*; a small upright plate, from Raphael. She sometimes marked her etchings with the initials, E. S. F. and, according to professor Christ, with the following, S. F. I. which he interprets *Sirani Figliuola inventrice*.

PHILIP SIRCENS.

Flourished.

According to Florent le Comte, this artist was an engraver, and worked from the designs of Michael Angelo. I am not acquainted with his prints.

WILLIAM SKILLMAN.

Flourished, 1665.

He appears to have been a native of England. He engraved *the Facade of Albermarle House*, and *a view of the banquetting house*.

SEABERT.

Flourished, 1660.

This name is affixed to a portrait of *Paulus Perre, Syndic. Mediobourg. et Legat. Belg. in Anglia*.

T. SLATER.

Flourished, 1630.

He engraved the portrait of *George Webb, Bishop of Limerick*.

SLITEZER.

S L I T T E R.

Flourished,

He engraved large whole sheet *views of Scotland*, in a style greatly resembling that of Michael Burghers.

P. S L U Y T E R.

Flourished, 1700.

He was a native of Holland, and a very indifferent engraver. His works are chiefly *frontispieces*, and other *book plates*, for the publications of P. Vander Aa, and others of the same stamp.

J O H N S M I T H.

Flourished, 1700.

We have very little account of the life of this eminent artist. It appears, that he served his apprenticeship with one Tillet, a painter, in Moor fields. As soon as he was out of his time, he applied to Becket, the mezzotinto-scraper, and learned from him that mode of engraving. He was afterwards further instructed by Vander Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the house of that painter, and worked principally from his pictures. Under the direction of this artist, he could not fail of improving himself. Some time before the death of Smith, a disagreement took place between him and his patron, Sir Godfrey, which occasioned a total separation.

Mr. Grosse has obligingly favoured me with the following remarkable anecdote, concerning this extraordinary artist. "Smith the mezzotinto-scraper had a blue paper book, in which he had pasted many proofs of his works, really taken to observe the progress of the plates. Some time after he had left off scraping, he was much followed by the collectors for these proofs. He affected great hauteur, and used to give audience to them, sitting on his close-stool. He required much entreaty, as well as an advanced price, to part with a print from this book. The marks of blue paper, sticking to the corners of a print, was considered as an undeniable proof of the goodness of the impression. Smith finding how readily, and at what high prices the prints went off, procured some ordinary impressions, which he trimmed close, and stuck into the blue book, from whence they were purchased as proofs. This particular I had from Mess. Grosse and Rosiere: both of them had been humble suitors to that great man."

Smith was certainly the best mezzotinto scraper, which had appeared at that time; his prints are soft and clear, and the spirit of the paintings he copied is admirably preserved. I shall mention the few following only:

The duke of Schomberg, on horseback; a half sheet print, after Kneller.

James

James duke of York, leaning upon an anchor; a large half sheet print from the same painter.

The earl of Pembroke; a half sheet print, after the same.

Queen Mary the Second, with a high head dress; a half sheet print.

The dutchess of Rutland; the same, from Kneller.

The countess of Salisbury; the same, from the same.

The dutchess of Grafton; the same, from the same.

A set of half sheet prints, representing *the loves of the gods*, from Titian.

Venus standing in a shell, from Correggio; a half sheet print.

A holy family, from Carlo Maratti; the same, dated 1707.

The only print, engraved in strokes by him, is said to be a representation of *animals*, a half sheet size.

J A C O B S M I T H.

Flourished, 1730.

We have some very indifferent engravings by him. I shall mention only the portraits of *Sir Isaac Newton* and *Sir Hans Sloane*, from his own designs. They are executed with the graver, in a singular manner, with one spiral line, begun in the middle, and continued to the border of the plate. By the ornaments, with which these heads are surrounded, I suspect he was properly a writing engraver.

G A B R I E L S M I T H.

Born,

Died, 1783.

He was a native of England, and having learned the first principles of engraving at London, he went to Paris, where he resided some time. His abilities as an artist were very confined, so that he made little or no improvement, during his stay in that city: except that he learned the method of engraving in imitation of chalk drawings, and with the assistance of Mr. Ryland, began to practice it in England. Among his early performances may be reckoned, *the passions*, copied from Audran's engravings, after Le Brun; and some *academy figures*, from Boucher; which all together formed a large drawing book, in folio. In the latter part of his life he confined himself almost entirely to etching, in the chalk style, for Mr. Ryland and other artists; and he was very successful in his works of this kind.

H E N R Y S N Y E R S.

Flourished,

If this artist was not a native of Antwerp, he resided principally in that city. It is not certain from whom he learned the art of engraving; but he imitated the style of Scheltius a Bolswert with much success. He drew correctly; and his prints retain much of the spirit and expression of the pictures he copied. We have by him,

Samson delivered by Dailiab to the Philistines, a large plate, length-ways, from Vandyck.

The virgin seated upon a step, surrounded with several saints, a large upright plate, from Rubens. The first impressions of this plate are very rare. The second are to be distinguished from them by the darkness of the shadows, which are increased to make the effect of the light parts of the print more powerful.

The fathers of the Church; a large plate, length-ways, from the same painter.

The death of St. Francis d'Assise; a large upright plate, from the same.

He also engraved from Titian and other masters; and we have some few portraits by him.

P H I L I P S O I U S.

Flourished, 1568.

He engraved, from his own designs, a set of half length figures, in folio, of the Popes, from the year 204 to the year 1568, consisting of twenty-eight prints, exclusive of the frontispiece. They are executed in a stiff, slight style, with the graver only; and were published at Rome, 1568.

G. C. S O I T Z.

Flourished, 1673.

He engraved some of the portraits for a book in quarto, entitled, *Templum Honoris*, by Theodore Spizalio, published at Vienna, A. D. 1673. They are very indifferently executed.

V I R G I L S O L I S.

Flourished, 1550.

He was a native of Nuremberg; and, according to the usual custom of that time, engraved on wood and on copper, and principally from his own compositions. It does not appear from whom he learned the art of engraving. His early works on copper resemble those of Beham; but when he engraved from the designs of Raphael, and other Italian masters, he adopted a more open and spirited style. His prints on wood bear great resemblance to those of Jost Ammon; not only with respect to the execution, but to the compositions also.

Virgil Solis was a man of ability. His prints are often judiciously composed; and many very excellent figures are to be found in them. He wanted, however, correctness of outline, to have rendered the form of the naked parts of the human figure more agreeable.

Mr. Evelyn, in his *Sculptura*, speaking of this artist, informs us, that for "imitating the vile postures of Arcin, he had his eyes put out by the sentence of the magistrate." If this story be true, these imitations, I presume, were copies from the designs of Julio Romano, which were first engraved by Marc Antonio, and had nearly cost him his life. The poet Arcin wrote the verses, which were added at the bottom of the plates.

Virgil

Virgil Solis, on account of the smallness of his engravings, is ranked among the little masters. His prints on copper and on wood are exceedingly numerous, amounting to upwards of eight hundred. I shall specify the following only, in a general way.

A variety of small engravings, length-ways, representing *hunting subjects*, dated 1541, &c. on copper. *Vases*, and ornaments for goldsmiths, &c. of various sizes, the same.

The marriage of Cupid and Psyche; the assembly of the gods; mount Parnassus; and several other subjects, from Raphael, the same.

The bath of the anabaptists; a small plate, length-ways, copied from Ald, engraver, the same.

Also some few etchings; but these are the worst part of his works.

Several small sets of historical prints, from the Bible, on wood and on copper.

The Metamorphoses of Ovid, consisting of 170 small engravings, length-ways, on wood, dated 1563.

A set of small prints on wood, for the *Emblems of Nicholas Reusner*, printed at Francfort, 1581.

A set of small prints on wood, for the *Emblems of Andrea Alciatus*, printed at Francfort, 1581.

See the marks used by this master, copied on the plate at the end of the volume.

GIOVANNI GIOSEFFO DAL SOLE.

Born, 1654. Died, 1719.

He was a native of Bologna, and a painter of some eminence. He received his first instructions in the art of painting from his father; and afterwards became the disciple of Lorenzo Pasinelli. He succeeded in historical subjects and landscapes. He died at Bologna, A. D. 1719, aged 65 years. We have several etchings by him from his own compositions, and among them the following: *Jupiter and Juno presenting a shield to Mars*; a middling-sized plate, length-ways, from a ceiling, painted by Pasinelli, for General Monteculli. *St. Francois Xavier preaching to the Indians*; a large upright plate, from the same master.

A R T H U R S O L Y.

Flourished, 1683.

An indifferent engraver, who was employed by Robert White. We have some few *portraits* by him, particularly his *own*, dated 1683; and those of *Richard Baxter*, and *Tobias Crisp*.

MATTHIAS VAN SOMER.

Flourished, 1600.

According to professor Christ, he engraved a set of *landscapes*, which he marked with the initials, M. V. S. He was probably a native of Holland.

MATHIAS

MATHIAS VAN SOMMEREN is a name affixed to a small portrait of *John Ernest*, in an oval, executed with the graver, in a neat, stiff style, and dated 1666. According to M. Heineken, these are both one person.

JOHN VAN SOMER.

Flourished, 1675.

He was, I believe, a native of Holland, and probably related to the preceding artist. He engraved in mezzotinto several subjects from the painters of the Low Countries; but they are so indifferently done, as hardly to merit a particular description. I shall mention the two following only:

A Dutch concert; a small upright plate, from Teniers; and a *conversation*, from Terburgh. We have also many *portraits* by him; and, among them, that of the *Dutchess of Mazarine*, in an oval, a small upright plate, published by John Lloyd. His monogram, composed of an I. a V. and an S. is copied on the plate at the end of the volume.

PAUL VAN SOMER.

Born, Died, 1694.

He was of the same family perhaps with the preceding artists. It appears, that he resided some time at Paris, where he executed several engravings. After which he came into England, and settled at London. By his publications we find, that he lived in Newport Street, near Leicester Fields. He etched, engraved, and scraped in mezzotinto; but his works in either style do him no great credit. I shall mention the following prints only by him:

Tobit burying the dead; a large upright plate, from Sebastian Bourdon; slightly etched, and retouched with the graver.

Moses found in the ark of bulrushes; and *the baptism of Christ*; two middling-sized plates, length-ways, from Nicholas Poussin. In these he has attempted to imitate the style of Pesne; but very unsuccessfully.

The adoration of the shepherds, from a design of his own, very slightly etched.

Nil placet, &c. or, *the fable of the old man and his ass*, from Griffier; a set of six middling-sized plates, length-ways, slightly etched.

A small drawing-book. A set of *ornaments*, and several *frontispieces*. In mezzotinto we have some *portraits* by him; and, among them, that of the *Countess of Meath*, after Mignard.

PETER VAN SOMPEL, or SOMPELEN.

Flourished, 1640.

He was a native of Antwerp, and a disciple of Peter Soutman, whose style of engraving he imitated with great success. He worked in a very neat manner; but his prints, though in general very slight, have the appearance of labour. It is to be wished, that the outlines of his naked figures had

been correctly drawn, and the extremities marked with more precision. However, the engravings by this artist are by no means devoid of merit. I shall specify the following only:

Christ with the two disciples at Emmaus; a middling-sized plate, nearly square, from Rubens. Swanenburg engraved the same subject.

A crucifixion; a large upright plate, arched at the top, from the same master.

Juno and Ixion; a small plate, length-ways, from the same.

Several *portraits*, from Vandyck and other painters, &c.

A. D E S O N.

Flourished, 1628.

An artist of great merit. He copied the style of Callot with success. We have several etchings by him from the designs of Callot, and also from his own compositions. I shall mention the following only:

A set of small *landscapes*, length-ways, enriched with buildings and figures, executed with great spirit.

The village fair; a middling-sized plate, length-ways, from Callot. Its companion, representing *a street, with a coach in the back-ground, and several women, one of which holds a basket of flowers in the front*.

M I C H E L S O R E L L S.

Flourished, 1760.

A modern Italian engraver, who executed part of the plates for the *Florentine Museum*.

G I O V A N N I B A T I S T A S O R I T O.

Flourished, 1621.

He is mentioned as an engraver in the Index to the *Abecedario*. I am not acquainted with his works.

D O M I N I Q U E S O R N I Q U E.

Flourished, 1750.

He was a native of France. His engravings show him to have been a man of abilities. He handled the graver with much facility; and if he had let the etching predominate more in the landscapes and the fore-grounds, his prints would have appeared to much greater advantage, in point of effect. He engraved many little *vignettes*, and other *book-plates*, which he finished very neatly, and several *portraits*; also a large print, length-ways, from Correggio, representing *Diana and her nymphs reposing*; and the *pleasures of the public house*, a middling-sized upright plate, from Teniers.

P E T E R S O U B E Y R A N.

Flourished, 1760.

He was a native of Geneva, where he was appointed director of the Academy

Academy for Design. We have engraved by him, the *fair maid of the village*, a large upright plate, from Boucher. He also engraved from Bouchardon, and other French painters.

PETER SOUTMAN.

Flourished, 1640.

He was a native of Haerlem, and became the disciple of Rubens. He painted historical subjects and portraits with success, and was employed in Flanders, Germany, and Poland. This artist amused himself much with the point; and we have a very considerable number of etchings by him, as well from his own compositions, as from those of Rubens. They are executed with great spirit. He seems to have aimed at giving a striking effect, by keeping all the masses of light broad and clear; but by carrying this idea too far, almost all of his prints have a slight, unfinished appearance, though the engraving is in itself sufficiently neat. There is the style of the master in the treatment of the heads, and other extremities of his figures; though sometimes they are rather heavy. With respect to the naked parts of the human figure, they are certainly very incorrect; but he drew greatly in the manner of Rubens, whose style he seemed carefully to imitate. I shall mention the following prints only by this artist, all of which are deservedly held in high estimation.

The fall of the angels; a large upright plate, from Rubens. The first impressions are before the address of the younger Bouttat was added to the plate.

The miraculous draught of fishes; a small plate, length-ways, from the same painter.

The last supper; a very long print on two plates, from a drawing made by Rubens, after the painting by Leonard da Vinci at Milan.

St. Francis kneeling before a crucifix; a small upright plate, from Michael Angelo Caravaggio.

Christ dead at the tomb, and the attendant woman closing his eyes; a middling-sized plate, length-ways, from Rubens. The first impressions are before the shadows were strengthened by Witdoeck.

The triumph of Venus; a large plate, length-ways, from the same painter.

Hunting the boar; a very large print, length-ways, two plates, from the same, dated 1742.

Four other large hunting subjects, length-ways, namely, 1. *The hunting of the lion and the lioness*. 2. *The hunting of the wolf*. 3. *The hunting of the boar*, different from that mentioned above. 4. *The hunting of the crocodile and hippopotamus*.

He also engraved a great number of large portraits of the illustrious personages in the Low Countries, after various painters. In these works he was greatly assisted by his disciples, Suyderhoef, Louis, and Van Sompel.

SPAGNOLETTO. See RIBERA.

ALESSANDRO SPEECHI.

Flourished, 1699.

An Italian artist, who engraved a set of *views of the palaces and public buildings at Rome*. They are large plates, length-ways, and executed with great freedom and spirit. The small figures, which he has introduced, are strong proofs of the goodness of his taste. These views were published by Domenico de Roffi, A. D. 1699.

VITUS RODOLPH SPECTLE, or SPECKIN.

Flourished, 1540.

He was a native of Strasburg, and an engraver on wood. We have by him the cuts for *Fuchsius's Herbal*, in folio: among them, is a whole length portrait of *the author*. The portraits of *Henry Fullmaurer* and *Albert Meber*, who designed the figures, and the engraver's *own portrait*. The whole work is executed in a magnificent style; and the prints are the largest of the kind that have appeared, and do great credit to the artist.

A. S P E C U L U S.

Flourished, 1696.

I apprehend he was not a regular engraver. We have by him a very bad etching, representing a machine to free the horses from a carriage, when they are inclined to run away. It is inscribed. *A. Speculus sculp. Romæ*, 1696.

JEROM SPERLING.

Flourished, 1730.

A native of Germany. He engraved part of the plates for a collection of *views of all the churches in the city of Vienna*, which were published by J. A. Peffel, A. D. 1724. Also part of the plates, taken from the marble statues preserved in the gallery of the King of Poland, at Dresden, in large folio, published 1733.

JOHN HENRY SPERLING is mentioned by M. Heineken, as an engraver; and CATHERINE SPERLING, his wife, as a painter and an engraver. It is probable that they were of the same family with the preceding artist.

FRANCOIS SPIERRE.

Born, 1643. Died, 1681.

This excellent artist was a native of France. He was born at Nanci, and placed as a disciple with Francois de Poilly, from whom he learned the principles of drawing and engraving. After he quitted the school of Poilly, he went to Italy, where he resided a considerable time. On his return to France, he died at Marfeilles, then only 33 years of age. Spierre did not immediately

immediately imitate the style of his tutor, though he worked entirely with the graver; which instrument he handled with great facility. He gave more play to the strokes; and produced an effect more soft and picturesque, though not so clear and brilliant. The works of this master are not very extensive; and fine impressions of the most estimable bear a great price. I shall mention the following:

An allegorical composition, representing the *faculties of the soul and the human understanding*, from a design of his own; a middling-sized plate, length-ways.

The Virgin giving the breast to the infant Christ; in a circle, a middling-sized plate, from Correggio. This admirable print is very rare. The first impressions of it are before the drapery was inserted to cover the nudity of the infant, and the little trees to the left of the Virgin.

The Virgin and Child with St. Catherine; a middling-sized plate, nearly square, from Pietro da Cortona.

St. John preaching in the wilderness; a small upright plate, from Bernini.

The miracle of the loaves and fishes; its companion, from the same master.

Christ on the cross, suspended over a sea of blood, which runs from his wounds; a middling-sized upright plate, from the same. The first impressions of this singular performance are before the heads of the cherubs were added at the top, near the Deity. It is executed with single strokes only, without any second strokes laid across them, in the style of Melan.

He engraved also from Domenichino, Ciro Ferri, F. Mola, and other painters.

J. S P I L A.

Flourished,

To a slight painter's etching I found the name, *J. Spila Hug. fec.*

J O H N S P I L B E R G.

Flourished, 1683.

He published *views of Albermarle House*, and the *Banqueting House at White Hall*, said to be engraved by himself.

J. S P I L M A N.

Flourished,

He engraved his *own portrait*, from C. v. Noord; also that of H. Tilly, from the same painter.

J. S P I L S B U R Y.

Flourished, 1760.

This ingenious man kept a print shop in Ruffel Court. He obtained the first premium for an engraving in mezzotinto, from the Society for the Encouragement of the Arts and Sciences at London. He scraped a great number

number of small plates and *portraits*, from Sir Joshua Reynolds and other painters, in mezzotinto. I shall mention only by this artist, *the heads of two monks reading in the same book*; a small upright plate, from Rubens.

J. S P I R A I N X.

Flourished, 1635.

A name affixed to some bad *frontispieces* and other *book-plates*: it should perhaps have been written *Spirinx*.

L. S P I R I N X.

Flourished, 1650.

He was probably of the same family with the preceding engraver. I should have supposed them to have been the same person, but the initial of the baptismal name is different. He engraved *frontispieces* and other plates for the booksellers, dated from 1641 to 1664. They are as bad as those of *Spirinx*; but, I think, if any thing, rather neater. We have some *portraits* by this engraver. I shall mention that only of *Petrus de la Mothe*, dated 1663.

G A B R I E L S P I T Z E L.

Flourished,

He was a native of Germany, and is mentioned by M. Heineken, as a painter and an engraver. I am not acquainted with his works.

R O B E R T S P O F F O R T H.

Flourished, 1707.

I should apprehend from the style of his engraving, that he was a pupil of Griblin. In the year 1707, he resided in London; as we find from the following inscription upon the portrait of *George the First*: "Engraved by Rt. " Spofforth, near the Broad Place, Black Friars," where he might probably keep a shop. We have several other *portraits* and trifling subjects by him in the shop-bill way. They are such, as do him little credit.

C H A R L E S S P O O N E R.

Flourished, 1752.

He was, I believe, a native of England; but it appears from several of his prints, that he resided a considerable time at Dublin. We have by him several *portraits* in mezzotinto, from Sir Joshua Reynolds, and other painters. I shall mention only *Thomas Prior*, a half-length, from John Van Nost, dated 1752.

B A R T H O L O M E W S P R A N G E R, or S P R A N G H E R.

Born, 1546. Died, 1623.

He was born at Antwerp; and after having learned the principles of drawing

drawing and painting in his own country, he went to Paris, and from thence to Italy. He painted historical subjects and landscapes with great success. From Rome he went to Vienna, and entered into the service of the Emperors Maximilian and Rodolphus II. By the latter he was ennobled in the presence of his whole court; and a chain of gold was put round his neck by the Emperor's own hand. We have some few etchings by this artist, which are very slightly executed; but they manifest the hand of the master. Among them is the following:

A single figure bound to a tree, which bears the resemblance of an academical study; a small upright plate. The letters of his name are reversed upon the print.

J. VANDER SPRIET T.

Flourished,

This name is affixed as the painter, engraver, and publisher, to a very bad mezzotinto portrait of *Timothy Cruso*. This print is very rare, which is the only reason that can possibly give it a claim for admittance into any collection.

JOHN SPRINGENKLEE. See the ARTICLE KALDUNG.

P. SPRUY T.

Flourished, 1760.

A modern painter, and a native of Antwerp. He etched several plates; among which are the following:

Susannah and the two Elders; a middling-sized upright plate, length-ways, from Rubens.

The rape of Orithia; a middling-sized upright plate, from the same painter.

The continence of Scipio; a small plate, length-ways, the same.

DIRICK VANDER STAREN, or VAN STERN.

Flourished, 1540.

He was, I presume, a native of Holland. He is ranked in the class of little masters; and his compositions prove him to have been a man of genius. His figures are apt to be short and heavy; and his back-grounds are often too much crowded with architecture, and ornaments of that kind. He understood the human figure; and the naked parts of it are frequently well marked. He used both the point and the graver in the execution of his plates; which are, in general, very neatly finished. He marked his prints with the initials D. and V. divided by a star, in the manner expressed upon the plate at the end of the volume. He usually added the day of the month, in which the plates were finished. His engravings are rather numerous. They are dated from 1520 to 1550. I shall mention the few following only, from his own designs:

The deluge; a middling-sized plate, length-ways.

The temptation of Christ, in which the Devil is represented with pointed shoes; a small upright plate.

Christ walking on the water; the same.

Peter attempting to come to Christ, and sinking in the water; the same.

The miraculous draught of fishes; a small upright plate, nearly square.

Several *landscapes*, and a variety of other subjects.

P. S T E E.

Flourished.

A name affixed to a portrait of *Miss Salethea Dawkens*.

FRANCIS VANDER STEEN.

Flourished, 1660.

He was a native of Antwerp, and is spoken of as a painter. It appears that he was employed by the Archduke Leopold, who assigned him a pension. He engraved a considerable number of prints; but in a style which does him very little credit. Many of the plates for the collection of prints, known by the name of Teniers's gallery, are by him. I shall mention also the *martyrdom of eleven thousand Virgins*; a large upright print, on four plates, from a drawing by Van Hoy, after the original picture by Albert Durer, in the imperial collection.

BENETTO STEFANI.

Flourished,

He probably worked in the school of Marc Antonio. His style of engraving greatly resembles that of Ænea Vico. His name is affixed to a middling-sized plate, length-ways, representing the *battle of the Lapithæ*, copied from a print by Marc Antonio.

GIOVANNI STEFANINI.

Flourished, 1760.

A modern painter, born at Florence. He etched, according to Basan, *the purification of the Virgin*; a small upright plate, from Bartholomew Spranger.

PIETRO STEFANONI.

Flourished,

We have several etchings by this artist, very slightly, and sometimes incorrectly made, from designs of the Carraccii, intended as a book of instructions for drawing. The set consists of forty plates, which he usually marked with the initials P. S. F.

GIACOMO

GIACOMO ANTONIO STEFANONI.

Flourished, 1630.

He was a native of Bologna, and a painter. We have, among others, the following etchings by him:

The Virgin with the infant Christ, St. John, and two angels; a small upright plate, from Lodovico Carracci.

The murder of the Innocents; a middling-sized upright plate, from Guido.

D. S T E I D N E R.

Flourished,

We have a variety of *devotional subjects* by this engraver, which, however, are not worth specifying.

J A Q U E S S T E L L A.

Born, 1596. Died, 1641.

He was born at Lyons; but his father, Francis Stella, was a Fleming by nation. Jaques Stella learned the first principles of drawing from his father, who died at the time he reached his ninth year. At the age of twenty he went to Italy, and was employed by Cosmo di Medicis, Duke of Florence; after which he spent eleven years at Rome; and on his return to France, entered into the service of the King, who assigned him a handsome pension, and apartments in the Louvre, which prevented a journey he had intended into Spain. Soon afterwards he was honoured with the order of St. Michael, and settled at Paris. His too close application to business hurt his constitution, and finally put an end to his life, in the fifty-first year of his age. He painted *historical subjects*, *portraits*, and *landscapes*, very successfully. Stella amused himself with the point and the graver. We have several plates etched by him, from his own compositions: among them is the *ceremonies of doing homage to the Great Duke of Tuscany, on St. John's Day*; a large plate, length-ways, dedicated to the Emperor Ferdinand II. dated 1621.

CLAUDINE BOUSONNET STELLA.

Born, Died, 1697.

She was a native of France, and niece to Jaques Stella, mentioned in the preceding article. From him she learned the principles of drawing and painting; but she applied herself chiefly to engraving; and was very successful in her attempts. The prints, which we have by her, prove the strength of her genius, and the soundness of her judgment. If they be not executed with that precision and neatness, which are found in some of the best French masters, they possess such beauties as abundantly over-balance all defects of that nature. The naked parts of the human figure are exceedingly well drawn; and the characters of the heads are finely expressed. She delineated the other extremities with great taste and correctness. The following are among her most estimable performances:

Moses found in the bulrushes; a large plate, length-ways, on two plates, from Nicholas Poussin.

Moses striking the rock; a large plate, length-ways, from the same.

A holy family, with Elizabeth and St. John. Joseph is represented seated on the steps, holding his compasses; the same, from the same.

The crucifixion of Christ, called the *Great Calvary*; the same, from the same.

St. Peter and St. John curing the lame man at the gate of the temple; the same, from the same.

A set of fifty small plates, length-ways, representing *children at play*, from her uncle, Jaques Stella; and another set of the same subjects, consisting of sixteen plates, from the same master.

FRANCOISE BOUSONNETTE STELLA, sister to the lady above mentioned. She is said to have assisted her greatly in her engravings. Francoise Stella died, 1676. It does not appear that her name was separately affixed to any plates.

ANTOINETTI BOUSONNET STELLA.

Flourished, 1760.

This lady was sister to Claudine Bousonnet Stella, and not much inferior to her in point of abilities as an engraver. She made more use of the point than her sister, and etched in a very powerful style. She harmonized the roughness, left by the aqua-fortis, with the graver, in such a manner, as to produce a pleasing effect. She drew correctly, especially the extremities of the human figure; which she expressed with great taste. The following, among other engravings, are by her.

Remus and Romulus suckled by a wolf; a middling-sized plate, length-ways, from Anthony Bousonnet Stella, her brother.

The entry of the emperor Sigismund into Mantua; a long frieze, from Julio Romano.

JACOB STELTZER.

Flourished, 1720.

He engraved part of the plates for the *collection of large folio prints*, taken from the *antique marbles*, preserved in the royal gallery at Dresden, published, A. D. 1733.

STEMSIUS. See SEMPELIUS.

PETER STENT.

Flourished, 1630.

He resided in London, and was a printseller. From the extensiveness of his publications, it appears, that his business was very great for the time. It is thought that he sometimes engraved; and several *portraits* are attributed

buted to him; one, in particular, namely, that of *Andrew Willet*, which is marked with the letters, P. S.

H E N R Y S T E N W I C K.

Flourished, 1570.

He engraved some of the plates for a work, entitled, *Theatrum Orbis Terrarum*, by Abraham Ortelius.

S T E P H A N O N I. See S T E F A N O N I.

S T E P H A N U S. See L A U L N E.

J O H N S T E V E N S, or S T E P H A N U S.

Flourished, 1585.

According to professor Christ, he was a native of Strasburgh, and the son of Charles Stevens. His plates are chiefly slight etchings, executed almost entirely with dots; and frequently are little more than outlines. This has led professor Christ to say of his engravings, that they are *frappes a coups de marteau dans le cuivre*; that is, struck with the blows of a hammer into the copper. But in this instance he is certainly mistaken. Stevens engraved from his own compositions; and they prove him to have been a man of genius. He usually marked his plates with the initials, I. and S. to which he sometimes added the date.

P E T E R S T E V E N S, or S T E P H A N I.

Flourished,

He was a native of Malines, and engraved several *portraits*; among others, that of the *late king of Prussia*, from Da Plasse.

M. G. S T E U D E N E R.

Flourished,

We have several slight, incorrect etchings by this artist, from his own designs. They represent *the loves of the gods and goddesses*, and other subjects, taken from the ancient mythology. They do not, however, do him much credit.

T O B I A S S T I M M E R.

Flourished, 1590.

This artist was born at Schaffhausen. He was a painter of some eminence, and resided chiefly at Strasburgh, where he was employed by the Marquis of Baden. He also engraved on wood, from designs of his own.

X x 2

His

His greatest work is a set of prints for the Bible. Some of these appeared as early as 1586; and the whole was published at Strasburgh, A. D. 1590, with this title, *Novæ Tobiae Stimmeri sacrorum Bibliorum figuræ, versibus Latinis et Germanicis expositæ*. The compositions of these prints, which are very small, are by Stimmer; but he was assisted in the engraving by his brother, and several other artists, whose marks are affixed to some of the engravings. Stimmer understood the human figure very well, and composed with great taste; of this the reader will be convinced, when he is informed, that Rubens himself declared, he had studied these prints with attention, and derived much instruction from them. Sandrart mentions this circumstance, and calls the book. "*a treasury of science for the art of painting*." These engravings are very neatly executed. See the marks, which this artist usually put upon his prints, at the end of the volume.

CHRISTOPHER STIMMER.

Flourished, 1590.

He was brother to Tobias Stimmer, and engraved neatly on wood. He assisted his brother, and worked principally from his designs. The marks which he used are copied on the plate of monograms at the end of the volume.

IGNATIUS VANDER STOCK.

Flourished,

This artist was, I presume, a native of Holland, and flourished during the last century. He was a landscape painter, and, as far as one can judge from his etchings, a man of no mean abilities. We have by him several very slight, but spirited etchings of *landscapes*, from his own painting, and another set, from the designs of Foquier. They are middling-sized plates, length-ways.

ANDREA STOCK, or STOG.

Flourished, 1625.

He was a native of Holland, and resided chiefly at Antwerp. I believe he was a pupil of Jaques de Gheyn the elder; at least, he imitated his style of engraving, and sometimes with success. We have by him several engravings for a work, entitled, *Academie de L'espée*, by Thibault, published at Antwerp; to them he affixes this inscription, *Andreas Stockius Hagæ Comitæ sculp.* I shall mention besides,

The twelve months; middling-sized plates, length-ways, from John Wildens.

Eight landscapes; small plates, length-ways, from Paul Brill.

Abraham offering up his son Isaac; a middling-sized upright plate, from Rubens. The best impressions are before the name of Hondius was affixed to the plate.

Also several *portraits*, and among them that of *Albert Durer*, dated 1629.
H.

H. Stock is a name affixed to the portrait of *Robert earl of Salisbury*, in an oval.

LAURENCE STOE R.

Flourished, 1567.

According to professor Christ, he was a native of Augsburg, and a painter. He is spoken of with commendation; and by him we have several engravings on wood, marked with an L. and an S. joined together. See the plate of monograms at the end of the volume.

J. S T O L K E R.

Flourished,

He was an engraver in mezzotinto. His name is affixed to a portrait of *Jaques de Masscher*, the painter, from J. Ravenstein.

STOLZ, or STOLZHIRS, or STOLZIUS.

Flourished,

Florent le Comte, and the author of the *Abecedario* have attributed the prints marked with an M. surmounted by a species of figure resembling a 4, to this master. They are rude engravings on copper, and bear every appearance of antiquity; but I own I cannot possibly conceive, how the monogram can be supposed in the least to refer to the name. By this notion the works of this engraver are confounded with those of one who marked his plates with an F. and an S. who was evidently a different artist. See the article *Stofs*. The monogram, attributed to Stolz, is copied on the plate at the end of the volume.

J O H N S T O N E.

Born, Died, 1653.

He was a pupil of Cross the engraver, from whom he learned the principles of drawing. He acquired considerable fame by the copies which he made of several of the most capital paintings in England. He drew and engraved one of the plates for *Dugdale's History of Warwickshire*. I know of no other print by him.

D. S T O O P.

Flourished, 1650.

His baptismal name, I presume, was Dirick or Theodore. He was a native of Holland, and painted battles. We have a set of twelve small plates, lengthways, etched by him, in a very spirited and masterly manner, from

from his own designs, representing *horses*, and *men on horseback*, with *dogs* and other *animals*; they are dated, 1651.

R O D E R I G O S T O O P.

Born, Died, 1686.

According to the author of the Essay towards an English School of Painters, the baptismal name of this artist was Peter; but he always placed the initial letter R. before his family name. He is said to have been the brother of Dirick Stoop mentioned above, and a native of Holland. He painted batties, huntings, and sea ports, very successfully. He came into England with Queen Catherine, and resided in this kingdom till the time of his death, which happened about the year 1686. He etched several plates from his own compositions, and from those of Barlow. They are, in general, executed with great spirit, in a style which does him much credit. Among them may be reckoned, a set of eight plates, representing *views of Lisbon*, dedicated to Queen Catherine. Also eight large plates, length-ways, representing the *procession of Queen Catherine from Portsmouth to Hampton-Court*, dated 1662. Several of the plates for *Ogilby's Æsop*, after the designs of Barlow. These are very slight and hasty performances.

D A N I E L S T O O P E N D A A L.

Flourished, 1710.

He was a native of Holland, and an engraver of some merit. In his best prints he seems to have attempted to imitate the style of Cornelius Visscher; but his powers were not equal to the task. We have by him a set of twelve small plates, length-ways, representing *figures and animals*, dated 1651. The first impressions are before the plates were numbered. And a set of sixty views, entitled, *Les Delices du Diemer-Meer*, engraved from his own designs. To these may be added, several plates of *banditti*, and others from Peter de Lair, called *Bambochio*. He also engraved some of the prints for Clarke's pompous edition of *Cæsar's Commentaries*, published at London, in two volumes, folio, A. D. 1712.

J. C. S T O R E R.

Flourished,

He was a painter. and etched several historical subjects, from his own compositions.

F R A N C I S S T O S S.

Flourished, 1460.

This very ancient engraver was certainly a native of Germany. His prints have all the appearance of antiquity; and, for my own part, I have no doubt, but that he was prior to either Martin Schoen, or Israel Van Mecheln.

cheln. Indeed I have already, in the essay at the beginning of the first volume of this work, given it as my opinion, that he was the tutor of Martin Schoen, from the resemblance which appears in the style of engraving adopted by both: though it must be confessed, that Martin Schoen improved it prodigiously. We have by this master a set of small upright plates, containing *the life and passion of Christ*, which were copied by Martin Schoen. I have seen only two of these curious engravings. In the collection of Dr. Monro is a small upright plate, representing the *Virgin Mary standing; she holds the infant Christ with her left arm; and in her right hand a flower, which he is reaching for*; without any back-ground. The rudeness of the execution of this plate, and the badness of the printing, gives great reason to conclude, that it was one of his first attempts. See his mark, composed of an F. and an S. divided by a sort of ornament, something different from that used by Martin Schoen.

Florent le Comte and other authors have confounded this artist with one who marked his plates with an M. surmounted by a sort of figure, resembling a 4. But whatever the names of these artists really might be, it is evident, that they were different persons; and Francis Stofs is certainly by far the more ancient. See the article Stoltz.

V E S P A S I A N O S T R A D A.

Flourished, 1600.

He was the son of a Spanish painter, and was born at Rome, during the residence of his father in that city. Vespasiano was also himself a painter; but died young, being only thirty-six years of age. He etched several plates from his own compositions, which prove him to have been a man of genius. They are executed in a slight, hasty style; but the hand of the master is easily to be discovered in them. The following are by him:

Christ shown to the Jews; half figures, a middling-sized plate, lengthways.

The same subject repeated, smaller, and the contrary way.

Christ crowned with thorns; a small plate, three quarter figures.

A holy family with St. John; a small upright plate.

The Virgin Mary standing on a descent, supported by two angels; a small upright plate. He often marked his plates in this manner, VES. ST. I. FE. and V. S. F. and V. S. I. F.

R O B E R T S T R E A T E R.

Born, 1624. Died, 1680.

He was the son of a painter, and born in London. He studied under Du Moulin; and his works are spoken of with the warmest commendation by Graham, the author of the Essay towards an English School of Painters, published at the end of the Lives of the Painters by Du Piles. He calls him "the greatest and most universal painter that England ever bred," and "the

"the most complete draftsman of his time." His chief excellence lay in landscapes and architecture; but he did not confine himself to those branches of the art only. Sanderson, another author, compliments him very highly; but the most extravagant encomium is paid him by Robert Whitehall, in his Poetic Description of the Paintings, on the ceiling of the theatre at Oxford, which he concludes with these lines,

"That future ages must confess they owe
"To Streater, more than Michael Angelo."

Such of his works as now remain do by no means justify the praises, which his friends have so profusely bestowed upon him.

At the Restoration he was appointed serjeant painter to the King. In the latter part of his life he was afflicted with the stone; and being determined to suffer the operation of cutting, the King sent to Paris for a surgeon to perform it, but he died soon after it was done, A. D. 1680, aged 56. He amused himself with the point; but his etchings are very indifferent. The following are by him:

The battle of Naseby; a large two sheet print, length-ways.

Several *architectural plates*, from J. Dinante, &c.

F E R D I N A N D S T R I N G A.

Flourished, 1750.

Part of the plates for the *Antiquities of Herculaneum*, published by royal authority at Naples, are by him.

W I L L I A M S T U K E L Y.

Flourished, 1740.

A celebrated antiquary, who has published several very curious and interesting works. They are too well known to need any repetition here. This ingenious gentleman drew the greater part of the designs for the plates with which they are embellished, and etched a considerable number of them with his own hand; particularly those for a work, entitled, *Itinerarium Curiosum*, in folio.

J O H N S T U R T.

Born, 1658. Died, 1730.

He was a native of London, born April 6, 1658. At the age of seventeen he became the pupil of Robert White. His prints are exceedingly numerous. They prove him to have been a very industrious man, but of no great genius. Indeed, the chief of his excellence lay in the engraving of letters, and the minuteness with which they were executed. His best work is the book of the Common Prayer, engraved, as Mr. Walpole informs us, on silver plates. The top of every page is ornamented with a small historical vignette. Prefixed is the bust of *George the First*, in a circle; and, facing it, the *Prince and Princess of Wales*. The outlines of the King's face are expressed

expressed by writing, so small, as hardly to be read without a magnifying glass. They contain the Lord's Prayer, the Ten Commandments, prayers for the Royal Family, and the twenty-first psalm. This book is in large octavo, and was published at London by subscription, 1717. To this he afterwards added a Companion to the Altar, the same size, and executed in the same manner.

Notwithstanding all his industry, for his engravings are exceedingly numerous, he was in very low circumstances towards the latter part of his life; at that time he had a place offered him in the Charter-house, which he refused. He died, A. D. 1730, aged 72.

SUANEBURG. See SWANEBURG.

SUANEFELD. See SWANEFELD.

SUAVIUS. See SCHWABE.

PETER SUBLEYRAS.

Born, 1699. Died,

He was a native of France, born at Uzez. He was the disciple of Anthony Rivalz. Upon leaving the school of this master, he went to Paris, and having attained the first prize of the Royal Academy, he was sent to Rome, where he established himself, and died in that city, A. D. 1749, aged 50. His works prove him to have been a man of genius. He composed with great facility; his figures are correctly drawn, and the attitudes in which they are placed, judiciously chosen. We have the following spirited etchings by him, from his own designs:

The brazen serpent; a small plate, length-ways.

Mary Magdalen washing the feet of Christ; a large plate, length-ways.

The martyrdom of St. Peter; a middling-sized upright plate, &c.

SUERTS. See SWERTS.

EUSTACHE LE SUEUR.

Born, 1617. Died, 1655.

This artist was a native of Paris. He was the disciple of Simon Vouët, and excelled his master in historical painting. The French are justly very proud of this painter, and boast not a little at his having attained to such an extraordinary degree of excellence, without leaving his native country to visit Italy, according to the usual custom of the painters of that time. The reputation of Le Sueur is so generally known, that it is entirely needless in this place to say any thing further upon that head. I shall only add, that by way of eminence, he was distinguished by the flattering appellation of *the French Raphael*. We know of but one etching by him, which is a small plate, length-ways, representing a *holy family*, half figures.

PETER LE SUEUR, called THE ELDER.

Born, 1636. Died, 1716.

This artist was a native of Rouen, and a very celebrated engraver on wood. He was the disciple of Du Bellay, and greatly surpassed his master in point of merit. "Nothing can be finer or more spirited," says Papillon, "than the engravings by this artist." That author mentions, in particular, a figure of *Judith*, from Goltzius, dated 1670. His mark is composed of a P. an L. and an S. joined together. See the plate at the end of the volume. He died at Rouen, A. D. 1716.

PETER LE SUEUR, called the Younger, was the son of the preceding artist. He was born at Rouen, A. D. 1663, and died September 17, 1698. He learned the art of designing and engraving on wood from his father. He drew with some accuracy, and his works are executed in a very delicate manner. Papillon mentions by him an emblematical print, called *Alpha and Omega*, in which is represented the verity of the Catholic Religion by a naked figure, and idolatry concealed by a veil. He also engraved some bible prints, and other devotional subjects. He sometimes marked his plates with the initials, P. L. S.

VINCENT LE SUEUR. He was the son of the Elder Le Sueur, and brother to Peter Le Sueur the Younger. He was born at Rouen, A. D. 1668. After having learned the first principles of engraving on wood from his father, he was sent to Paris, and placed with John Papillon, father to the author of that name. He acquired great reputation at Paris; and his works are much commended by Papillon, who adds, however, that the defects in them arise from want of correctness in the outlines; for he had not paid sufficient attention to drawing. *The soldier's farewell*, dated 1702, is spoken of by that author as a fine specimen of Le Sueur's abilities. He engraved many prints in chiaro-scuro. A middling-sized upright print of this kind I have seen, representing *Mercury and Prometheus*, from P. Farnatti, on three separate blocks. He often marked his plates with the initials, V. L. S.

PETER LE SUEUR, another son of the elder Le Sueur, mentioned above, by a second marriage, was also an engraver on wood; but his works are of no great note. He died, A. D. 1750.

ELIZABETH LE SUEUR, daughter of the last mentioned artist, engraved very delicately on wood.

NICOLAS LE SUEUR.

Born, 1691. Died, 1764.

He was the son of the younger Peter Le Sueur. He was born at Paris, 1690, and died in the same city, A. D. 1764. He was also an engraver on wood, and surpassed all the preceding artists of his family. In the collection of prints, entitled the Crozat cabinet, are many fine specimens of his works.

L E S U I S S E.

Flourished,

The name of an excellent engraver on wood, cited by Papillon, who executed, among other things, a large print, representing *the Turkish army arranged in order of battle*; at the bottom of which is inscribed a very flattering eulogium in praise of the artist.

J O H N S U I Z E R.

Flourished, 1650.

An engraver of portraits, and other plates for books. We have by him, among other things, a head of *Felix Wyssius, an ecclesiastic*, dated 1655.

L U K E S U L I V A N.

Flourished, 1750.

He was a native of Ireland, and is said to have been the son of one of the grooms of the Duke of Beaufort. His first employment was in the stables; but shewing strong marks of a genius for drawing, he was placed as an apprentice with Major. He engraved the *march to Finchley Common*, from Hogarth, for which he received only one hundred pounds. Hogarth drew his portrait in the character of *the angel*, in the print of *Paul before Felix*, in the Dutch taste.

Sullivan afterwards applied himself to miniature painting, and met with great success; but being much addicted to women, his chief practice lay among the girls of the town. And indeed he resided almost entirely at taverns and brothels. This course of life brought on a decline, of which he died. He was an excellent draftsman, particularly in landscapes. Among other things, we have by him, *the temptation of St. Anthony*, a middling-sized plate, length-ways, from Teniers. Various views of *gardens, landscapes, &c.*

L O U I S S U R R U G U E.

Flourished, 1720.

He was a native of France, resided at Paris, and learned from Bernard Picart the principles of drawing and engraving. He was a member of the Royal Academy of Painting and Sculpture at Paris; and his works prove him to have been a man of genius. His style of engraving is very commendable; in it he has united the point and the graver very successfully; and had his drawing been as correct, as the effect of his prints is pleasing, he might have ranked among the first masters of France. We have by him,

Abraham offering up Isaac, from Andrea Del Sarto; a middling-sized upright plate, for the collection of prints from the pictures in the Dresden gallery.

Christ curing the ten leprous men; a middling-sized plate, length-ways, from Jerome Genga.

Venus giving the breast to the Loves; a small upright plate, from Rubens. This subject, with a small difference, was engraved by C. Gall and H. Watlet.

He also engraved from Raphael, Pietro da Cortona, Le Sueur, Le Brun, Coypel, and other masters.

PETER LOUIS SURRUGUE, the son of the artist above-mentioned, was also an engraver. He worked in a style, something resembling that of his father; but his prints are by no means equal to his. I shall mention only by him,

The nativity of Christ; a large upright plate, called *the night of Correggio*, for the Dresden gallery.

The Virgin and Child, accompanied by St. Jerome and two other saints, from Guido, the same.

The judgment of Paris; a middling-sized plate, length-ways, from Goltzius, &c.

JONAS SUYDERHOEF.

Flourished, 1640.

This extraordinary artist was a native of Holland. He learned the principles of drawing and engraving from Peter Soutman, and pursued the style of engraving which that master had adopted; but he far surpassed him in the softness and beauty of finishing. His plates are very neat, and yet we find in them great force of colour, and he harmonized the light with the shadows, so as to produce a picturesque and pleasing effect. The naked parts of the figures are not so correctly drawn, as might be wished; nor are the extremities so happily expressed; but these defects are by no means very striking in his best prints, which are justly held in the highest estimation by the experienced collectors. The portraits by this great master, of which he engraved a very considerable number, are exceedingly beautiful; but fine impressions of them are rarely to be met with. The following engravings are by Suyderhoef, and may be reckoned among his best:

The fall of the unrighteous; a large upright print on two plates, from Rubens.

The Virgin Mary, with the infant Christ embracing her; a small upright plate from the same painter. Bolswert also engraved this subject, with some small alterations, especially in the legs of the infant.

A bacchanal; a small plate, length-ways, from the same.

A drunken Bacchus, supported by a Satyr, and a Moor; a small upright plate, half-figures, from the same.

The chase of the lions; a large plate, length-ways, from the same.

The conclusion of the peace at Munster; containing the portraits of all the Plenipotentiaries; a large plate, length-ways, from Terburg. This print was copied on a smaller scale by J. de Decker.

A quarrel of Dutch peasants; a middling-sized plate, length-ways, from the same.

A quarrel of Dutch peasants; a large upright plate, from Adrian Van Ostade, containing many figures.

The

The Dutch ball; the same, from the same.

The four Burgomasters of Amsterdam; a middling-sized plate, length-ways, from Theodore Keyser.

Many fine *portraits* of various sizes, from Vandyck, Franck Hals, and other masters.

He sometimes marked his plates with the initials, I. S. but his prints are easily distinguished.

WILLIAM VAN SWANENBURG, or SWANENBURCH.

Flourished, 1618.

He was a native of Holland; and his style of engraving is bold and free, like that which was usually practised by the scholars of Henry Goltzius. He worked with the graver only; and his prints prove the great command he had of that instrument; but his drawing is defective and mannered; the extremities of the figures especially are not correctly marked. The following prints are by him:

Lot and his two daughters; a middling-sized plate, length-ways, from Rubens.

Christ at Emmaus, with his two disciples, after the same master; a middling-sized upright plate. Van Sompelen engraved the same subject.

The six penitents; a small upright plate, from A. Bloemart.

He also engraved from Uytenwael and other masters.

HERMAN VAN SWANEVELT, or SWANEFELD, called the HERMIT OF ITALY.

Born, 1620. Died, 1680.

He was a native of Flanders, and is said to have been at first the disciple of Gerard Douw. He went, however, to Italy in his youth, and entered the school of Claude Lorraine, from whose instructions, and his own incessant studies of nature, he became an admirable painter of landscapes. He acquired the cognomen of *the Hermit*, from the studious and retired life which he lived. He amused himself with the point; and his etchings, though slight, are executed in a bold, free, and masterly style, something resembling that of Waterloo; but the mechanical part is neater and more determined. He has enriched these compositions with small figures, designed in a very spirited manner. We have by him, from his own designs,

A set of six large *landscapes*, length-ways.

A set of four *landscapes*, length-ways, smaller than the above.

A set of four *landscapes*, large upright plates.

Forty *landscapes*; middling-sized plates, both upright and length-ways.

Sixty *landscapes*; small plates, some upright, and some length-ways.

J. S W E L I N C K.

Flourished, 1620.

He was a native of Amsterdam, and worked with the graver only, in a very

very neat style, resembling that of the Wierix's. We have a set of emblematical plates by him, in quarto, from A. V. Venne.

MICHAEL SWERTS, or SWEERTS.

Flourished,

He was a native of the Low Countries, and flourished during the last century. He was a painter, and frequently etched from his own pictures. We have by him, among other prints, the following:

Christ dead, supported by the virgins, accompanied by St. John and Mary Magdalen; a middling-sized plate, length-ways.

A man seated in a chair, smoking, and a boy standing by him; a small upright plate.

His own portrait, the same.

The portraits of *John van Bronchont*, and of *Herman Saftleven*, painters, the same.

WILLIAM SWIDDE.

Flourished, 1690.

A very ingenious artist, who designed and engraved *landscapes* in a very pleasing style. His plates are exceedingly numerous, and chiefly from his own designs.

The larger part of a work, entitled, *Suecia Antiqua at Hodierna*, in folio, containing views of the principal buildings, &c. in Sweden, are by him.

Also a set of small *landscapes*, length-ways, from C. Van Dalen, &c.

He often marked his engravings with the initials, W. S. only.

CHRISTOPHER SWITZER.

Flourished, 1610.

This artist, who was probably a German, was an engraver on wood, and an ingenious man. He resided, however, in England, and was employed by that industrious antiquary John Speed, for whom he cut the *coins and great seals of England*, which appear in his history of Great-Britain. Vertue mentions another set of the broad seals of England, cut on wood, and preserved in the Harleian library, which he supposes were the works of this artist, and the originals from which Hollar copied those published by Sandford. Mr. Evelyn speaks of him, and of his son, who was then living, in the following words: "We have likewise Switzer for cutting in wood, the son of a father, who discovered his dexterity in the Herbals, set forth by Mr. Parkinson, Lobel, and divers other works, with due commendation." The honourable Mr. Walpole also informs us, that the works of this artist have been confounded with those of his son, who was, says that gentleman, of both his names.

SYLVELT, see ZYLVELT.

EVERT

S I J [351] T A N

E V E R T S I J M O N S.

Flourished, 1620.

He engraved the *map of Denmark* for John Speed's collection of maps, in large folio, published at London. It is inscribed *Evert Sijmon's Z. Hammerz-veldt sculp.*

S Y M P S O N, see S I M P S O N.

S Y S A N G.

Flourished, 1746.

He engraved a considerable number of portraits, in a neat, clear style, for a work, entitled *Portraits Historiques des Hommes illustres de Danemark*, published, 1746.

P H I L I P S Y T I C U S.

Flourished,

To a large upright *crucifixion*, with the Virgin, St. John, and two Angels in the clouds, from Michael Angelo, engraved in a neat, clear style, resembling that of Cornelius Cort, is this name affixed, *Philippus Syticus fecit*. I have no doubt, but that this artist is the same with P. Sericcus, the name by some accident being mis-spelt. See the article Sericcus.

T.

G I O V A N N I M A R I A T A M B U R I N O.

Flourished, 1630.

HE was a native of Bologna, and the disciple of Pietro Facini. He painted in oil and in fresco, and imitated the style of his master. Professor Christ attributes to him the etchings in the manner of Tempesta, marked *Gio. Ma. T.*

P E T E R T A N G E.

Born, Died, 1760.

He was a native of Holland, and resided at Amsterdam, where he died. He was a very industrious man; for we have a prodigious number of engravings by his hand, consisting chiefly of *portraits, vignettes*, and other *book-plates*. The following may be reckoned among his best works :

A dead Christ; a middling-sized upright plate, from Francesco Salviati.

The card-players; a small plate, length-ways, from Michael Angelo Carravagio.

Tarquin and Lucretia; a middling-sized plate, length-ways, from Luca Giordano.

The chastity of Joseph, from Carlo Cignani, half figures; all of which are for the collection of prints, engraved after the pictures in the Dresden Gallery.

NICHOLAS HENRY TARDIEU.

Born, 1674. Died, 1749.

He was a native of France, and died at Paris, A. D. 1749, being at that time a member of the Royal Academy of Painting and Sculpture. Tardieu was a very able artist. He drew well, though in a mannered style. And forwarded his plates very greatly in the etching, which he worked upon and finished with the graver, in a manner that demonstrates the goodness of his taste. There is much colour in his prints; but from a roughness, which appears about them, they are not so pleasing to the common eye, when viewed near; but at a distance they have, in general, a fine effect. His engravings are not uncommon. I shall mention the following only:

The contest between Achilles and Agamemnon; a large plate, length-ways, from Ant. Coypel.

The parting of Hector and Andromache, its companion, from the same painter.

Apollo and Daphne, the same, from the same.

Several plates for the *Crozat cabinet*. He also engraved from Le Brun, Watteau, and other masters.

His wife, ELIZABETH CLAIRE, whose maiden name was TOURNAY, also engraved several plates; and, among them,

The concert; a middling-sized upright plate, from J. F. de Troy.

The mustard merchant; the same, after Charles Hutin, &c.

JACQUES NICHOLAS TARDIEU.

Flourished, 1760.

He was the son of Nicholas Henry Tardieu, mentioned in the preceding article, and also a member of the Royal Academy. His works in the historical line are not equal to those of his father in boldness and spirit, though neater in point of execution. We have several estimable portraits by this artist.

I shall particularize the few following engravings only:

Christ healing the sick man at the Pool of Bethesda; a large plate, length-ways, from Restout the elder.

Christ appearing to the Virgin; a large upright plate, from Guido, for the collection of prints from the pictures in the Dresden Gallery.

The

The portrait of the king of France, a whole length; a large upright plate, from M. Vanloo.

The portrait of the queen of France; a middling-sized upright plate, from Nattier.

He also engraved from Le Brun, Largilliere, Rigaud, Bon de Boullogne, Teniers, Boucher, and other masters.

LOUISE TARDIEU, his wife, whose maiden name was DU VIVIER, is also said to have engraved.

PETER FRANCIS TARDIEU.

Flourished, 1760.

He was cousin german to the preceding artist, and resided at Paris. We have many engravings by him; among which are the following:

The Judgment of Paris; a large plate, length-ways, from Rubens. Lommelin also engraved from the same picture.

Perseus and Andromeda, from the same painter. These prints are from the pictures in the collection of the Count de Bruhl; the same.

Several of the plates for *Le Fontaine's Fables*, in folio, from Oudry.

A variety of *vignettes*, &c. from several masters.

MARY ANN, the wife of this artist, whose maiden name was ROUSSELET, engraved also. Several of the plates in *Buffon's Natural History* are by her.

G. T A S N I E R E.

Flourished, 1670.

He resided at Turin, according to Bafan, where he died, about the commencement of the present century. He worked with the graver only; and his performances are stronger proofs of his industry, than of his taste. He engraved many plates from the pictures of Dominico Piola, a Genoese painter; and nearly all those which belong to a folio volume, entitled, *la Venaria reale Palazzo di piacere*, &c. or a *Description of the hunting Palace, belonging to the Duke of Savoy*, consisting of hunting subjects, and portraits of the nobility, &c. from the pictures of John Miel, published at Turin, A. D. 1672.

PETER JOSEPH TASSART.

Flourished, 1760.

He is spoken of as a painter by Bafan, who informs us, that he resided at Brussels, where he etched

The woman taken in adultery, half figures, a small plate, length-ways, from Rubens.

The Virgin and Child, with Elizabeth and St. John; a small upright plate, from the same painter.

The martyrdom of St. Laurence; a middling-sized upright plate, from the same.

The parting of Venus and Adonis; a middling-sized upright plate, length-ways, from the same.

A G O S T I N O T A S S I.

Born, 1580. Died,

He was a native of Bologna, and a disciple of Paul Brill. He excelled in painting *landscapes* and *sea views*. We have some few etchings by him, executed in a very slight style. They are small plates, length-ways, and represent *views at sea, tempests* and *a shipwreck*.

V. T A T O R A C.

Flourished, 1530.

He was, according to Papillon, a native of Paris, and a very indifferent engraver on wood. He executed, according to that author, one hundred and fifty cuts for *Ovid's Metamorphoses* in octavo, published 1537; and an *annunciation for a prayer-book*, dated, 1530.

M E L C H I O R T A V E R N I E R.

Flourished, 1630.

He was an engraver and copper-plate printer to the king of France, as he himself informs us, by the inscriptions upon his prints. He resided at Paris, and was a publisher, as well as an artist. His chief works as an engraver are *portraits*; but we have some ornaments, and other trifling subjects also by him, from his own inventions. They do not, however, confer any great honour upon him as an artist. To a large upright print, representing *the statue of Henry the Fourth of France, on horseback*, is this inscription, *Melchior Tavernier à Paris, graveur and imprimeur du Roy, pour les tailles-douces demeurant l'Isle du Palais, sur le Quay à l'espy d'or, 1627*.

R I C H A R D T A U R I N I.

Flourished,

According to Papillon, he was a skilful engraver on wood, and the disciple of Albert Durer. I am not acquainted with his works.

T E L M A N V A N W E S E L. See W E S E L.

G I O V A N N I T E M I N I.

Flourished,

This name, with the word *fecit* added to it, is affixed to a portrait of *Cardinal Gonzales, duke of Mantua*; a middling-sized upright oval plate, slightly etched, and retouched with the graver.

A N T H O N Y T E M P E S T A.

Born, 1555. Died, 1630.

He was a native of Florence, and the disciple of John Stradan. Few painters ever possessed greater fertility of invention than Tempesta. He understood

derstood the human figure, and drew correctly; but in a mannered style, which often wanted elegance. He succeeded well in historical subjects and landscapes; but he had a peculiar genius for battles, cavalcades, huntings, and for designing all sorts of animals. It is said, that he did not regard so much the delicacy of colouring, as the lively expression of those things, which he represented. His ordinary residence was at Rome, where, in his younger days, he had performed several works, by the order of Pope Gregory XIII. in the apartments of the Vatican. His style of etching is bold and free; the lights are kept broad upon the single figures; but they want massing to produce a general effect. Many fine parts occur in his designs, and groups of figures, composed with much grandeur. But his draperies are seldom well chosen; and the heads of his female figures are not so beautiful as might be wished; which defect, together with a dark, coarse appearance, too frequently prevalent in his etchings, renders them unpleasing to the common eye. Artists, however, in general, know that the works of Tempesta are well worthy of a very close examination.

The number of etchings by Tempesta, according to Florent le Comte, amount to upwards of 1800, exclusive of a very great number, engraved by other masters from his designs. As they are by no means uncommon, I shall specify the few following only, in a general way:

A set of middling-sized plates, length-ways, taken from the Old Testament, and commonly known by the appellation of *Tempesta's Bible*.

The history of the seven twin brothers; a set of forty small plates, length-ways.

A set of 150 prints, taken from *Ovid's Metamorphoses*; small plates, length-ways.

A variety of other different sets of *horses*, and other *animals*, *huntings*, *cavalcades*, *ornaments*, &c.

See the marks, adopted by this master, copied on the plate at the end of the volume.

DOMENICO TEMPESTA.

Born, 1652. Died,

A Florentine artist. He was the disciple of Robert Nanteuil, and of Girard Edelinck. After having visited most kingdoms in Europe, he returned to his own country, and was employed by Cosmo, the Great Duke of Florence. We have by him a set of portraits of *the Electors Palatine*.

PETER TEMPESTA. See MOLYN.

DAVID TENIERS THE YOUNGER.

Born, 1610. Died, 1694.

This celebrated painter was a native of Antwerp. He was the son of David Teniers the elder, and learned the first principles of painting from him; after which he became the disciple of Adrian Brouwer, and com-

pleted his studies in the school of Rubens. His excellence lay in painting landscapes, conversations, and subjects taken from low life. And the vast prices which are given for his pictures are a sufficient proof of the high estimation they are held in, which, however, is by no means superior to their merit.

He etched, for his amusement, a considerable number of plates, from his own compositions. These etchings, generally speaking, are by no means equal to what might have been expected from the hand of so great a master. The following are by him :

The village entertainment ; a small plate, length-ways.

The temptation of St. Anthony ; a small upright plate.

Dutch peasants shooting at a mark ; a small plate, length-ways.

Three heads, apparently portraits, namely, *an old man with an hour glass*, *an old man playing on a flute*, and *a lady holding a flower* ; small upright plates.

The inside of a cottage, with a dead calf hanging up, and a man with a woman standing by the side of it ; a small plate, length-ways.

His mark is composed of a D. with a T. inclosed in it. See the plate of monograms at the end of the volume.

According to M. Heineken, David Teniers the elder etched some plates. It is probable he might ; but I am at a loss how to distinguish them from those of the son.

H. T E R A S S O N.

Flourished,

He resided in London, and engraved some plates of *insects* very neatly ; but in a stiff style.

A U G U S T I N T E R W E S T E N.

Born, 1649. Died, 1711.

He was born at the Hague ; and, shewing an early disposition for the arts, became the disciple of Wieling ; but completed his studies in Italy. He died at Berlin, A. D. 1711, aged 62. He painted historical subjects and landscapes with great success. We have some few etchings by this artist, from his own compositions.

F R A N C E S C O T E R Z I.

Flourished,

He was a native of Bergamo. We have, engraved by him, a set of portraits of the *Princes of the House of Austria*.

P I E T R O T E S T A.

Born, 1611. Died, 1650.

He was born at Lucca ; and from his youth manifested a violent inclination for the arts. In order to see the works of the great masters at Rome, he travelled thither in a pilgrim's habit ; and employed himself
assiduously

affiduously in drawing from the *antique statues, basso relievos, and ruins*, which he found in that city, and studying after the most celebrated pictures. But, from the want of being properly known, his designs were but little attended to; and he was reduced to a most miserable situation, having scarcely wherewithal to cover his nakedness. Sandrart discovered him drawing among the ruins, and compassionating his distress, took him to his house, and gave him both food and clothes. Nor did he stop here; for he employed him to draw several things in the Justinian gallery, and also recommended him to other masters. He was, it seems, of a wild disposition, and had a great dislike to company; so that even his patron could seldom have much conversation with him. With all the talents, which Testa possessed, he could not succeed in painting; his colouring was bad; and his outlines were hard and disgusting. As a designer and an engraver, he is worthy of the highest commendation.

He drew with great taste, and marked the extremities of his figures in a very masterly manner. The characters of his heads are finely expressed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his female figures especially are flowing and easy, and so contrived as to show the form of the naked parts very distinctly. It must be owned, that, though many parts of his compositions are fine, and many of his figures graceful and elegant, yet these beauties are often obscured by the introduction of ill chosen and awkward attitudes, by which the eye is offended. He seems to have paid little or no attention to the management of the *chiaro-scuro*. His lights are scattered, without forming any great masses; of course his prints can have little or no effect. With respect to his style of etching, it is free and masterly, bearing some resemblance to that of A. Tempesta; but considerably improved. The works of Pietro Testa should be carefully examined by all young artists; for they will be sure to find sufficient reward for their labour. They have all the fire of the master in them, and prove the force of his imagination, and the fertility of his genius.

This great artist was drowned by accident, as is generally reported, reaching for his hat, which the wind had blown into the Tiber, as he sat drawing upon the banks of that river; he unfortunately fell in, and could not regain the shore. Some have said, that he drowned himself purposely, finding that his works did not meet with that reward, which they so justly deserved.

The mark, which this artist often used, is copied on the plate at the end of the volume. The following are by him, engraved from his own designs:

The adoration of the wise men; a middling-sized upright plate.

The bishops interceding for a cessation of the plague; a small upright plate.

The martyrdom of St. Erasmus; the same.

Achilles dragging the body of Hector round the walls of Troy; a middling-sized plate, length-ways.

The four seasons of the year, with the twelve signs of the zodiac; large plates, length-ways: these are very fine.

Several large *bacchanals*, and *allegorical subjects*, &c.

GIOVANNI

GIOVANNI CESARE TESTA.

Flourished, 1650.

He was the nephew of Pietro Testa, mentioned in the preceding article. He imitated the style of etching, adopted by his uncle, with great success; and engraved many of his designs. We have also by him a fine etching, representing the *death of St. Jerome*; a large upright plate, from the famous picture of Dominichino, which was also engraved by Farjat and Jacomo Frey.

GIOVANNI BATISTA TESTANA.

Flourished, 1670.

This artist appears to have been a native of Rome, where he chiefly resided, and engraved several plates from the pictures of the masters of the Roman school.

GIOSEFFO TESTANA.

Flourished, 1690.

He was probably a relation of the artist above-mentioned. He is said to have been a native of Genoa. We have several engravings by him, particularly portraits; among which may be reckoned part of the plates for a work, entitled, *Effigies of the Cardinals now living*, published at Rome, 1680.

LOUIS TESTELIN.

Born, 1615. Died, 1655.

He was born at Paris, where he principally resided; and in that city he died, A. D. 1655, aged 40 years. He was the disciple of Simon Vouet, and is spoken of as a painter with much commendation. The following etchings are by him:

The Israelites receiving the manna; a middling-sized plate, length-ways, from N. Pouffin.

A set of small plates, representing *children playing*, from his own compositions; and several *vignettes*, for a book written by his brother Henry Testelin, entitled, *Sentiments of the most skilful Painters upon the Practice of Painting*.

JOHN CHRISTOPHER TEUCHER.

Flourished, 1750.

This artist was a native of Germany; but he resided chiefly in France, where he engraved a plate, called the *Virgin of the Rose*, from Parmigiano, for the collection of prints, from the pictures in the Dresden gallery.

ROBERT THACKER.

Flourished, 1670.

By this artist, who calls himself *designer to the king*, we have a large print, engraved on four plates, representing the *cathedral church at Salisbury*.

JACOB GOTTLIEB THELOTT.

Flourished, 1730.

He engraved part of the plates for a work, entitled, *Représentation des Animaux de la Menagerie de Prince Eugene*, published 1734; or, *the Representation of the Animals in the Menagery of Prince Eugene*, consisting of birds, beasts, &c. They are large plates, length-ways, executed entirely with the graver, in a neat, but stiff style. His name is also affixed to several portraits, and among others, to that of *Guido Patten, M. D.* of Paris.

T H E O D O R E.

Flourished, 1670.

He was the disciple of Francesco Mill or Millee, and excelled in painting of landscapes. We have the following etchings by him, from the designs of his tutor, namely, six large *landscapes*, length-ways; thirty middling-sized *landscapes*, length-ways; six *landscapes* in circles.

A. T H E O D O R E.

Flourished, 1636.

The name of this artist is affixed, as the designer and engraver, to a middling-sized plate, length-ways, representing *a procession in Holland*, etched and retouched with the graver, in a style bearing some resemblance to that of Hollar. The figures, though not well designed, are, by no means, badly executed. It is dated, 1636.

B E N O I T T H I S B O U S T.

Flourished, 1679.

A native of France, and an engraver of no great note. He worked with the graver only, in a slight, open style, something resembling that of Mellan; but his prints are defective in taste, or correctness of drawing. We have by him *the life of St. Turribius*, contained on thirty-four very small upright plates, exclusive of the *frontispiece*, from J. Bapt. Gaetano. They are published at Rome, A. D. 1679, with this title, *Vita beati Turribii, Archiepiscopi Limani in Indiis*.

A L E X A N D E R T H I E L E.

Flourished, 1726.

He appears to have been a landscape painter, but of no great eminence, as far as one can judge from his etchings. They are executed in a very slight, heavy style; and consist of *views in Saxony*, engraved from drawings made by himself. They are middling-sized plates, length-ways, and dated 1726.

B A R O N D E T H I E R S.

Flourished, 1760.

This nobleman, according to Basan, was a great lover of the arts, and for

for his amusement, he etched some few plates of *landscapes*, and *small subjects*, from Boucher.

M O S E S T H I M.

Flourished, 1613.

This engraver resided at Wittenberg, and at Altenburg, as the inscriptions upon his prints seem to indicate. He marked his engravings with the initials, M. T. sometimes separate, and sometimes joined together, in the manner expressed upon the plate at the end of the volume; and usually added the date, 1613.

CHRISTIAN RAYMOND THOMAN.

Flourished, 1730.

He engraved several of the plates for the collection of prints, from the antique marbles, preserved in the Royal Gallery at Dresden.

J O H N T H O M A S.

Flourished,

A Flemish painter of the last century. He etched several plates in a spirited, bold style; and, among them, may be reckoned the following:

A satyr attempting to force a shepherdess; a small upright plate, without the name of the painter, or of the engraver. A subject composed of *six figures, three men and three women*; one of the former is playing upon the bagpipes; a middling-sized plate, length-ways. Certain persons, says Basan, have attributed the invention of these two prints to Rubens; but, without the least foundation.

P H I L I P T H O M A S S I N.

Flourished, 1600.

This artist was a native of France; but he resided the greater part of his life at Rome, where he died. Thomassin, it seems, was not without his domestic troubles. He had married a handsome wife, of whom he appears to have been jealous; for when Callot was with him to learn the management of the graver, he was displeased at liberties which passed between him and the lady, and for that cause, quarrelled with his scholar, who thereupon quitted his house.

Thomassin seems to have formed his manner of engraving upon the works of Cornelius Cort, or Cherubin Albert; and indeed it is very possible, that he might actually study under the directions of the latter. He worked with the graver only, in a slight but clear and firm style. There is, however, a stiffness in the execution, which, being rendered more visible by the total want of effect in his prints, gives them a harsh, unfinished appearance. His drawing is rather mannered, than absolutely incorrect; and the heads, with the other extremities of his figures, are seldom finely marked.

marked. He engraved a great number of prints, and, among them, the following :

A nativity ; a middling-sized upright plate, from Ventura Salembeni.

The wise men's offering ; a large upright plate, arched at the top, from F. Zuccheri.

The presentation of Christ in the temple ; a large upright plate, after F. Barroccio.

An allegorical subject, relating to the redemption of mankind ; the same, from G. Vafari.

The Muses dancing ; a large print, length-ways, on two plates, from Baldassare Peruzzi.

He also engraved from F. Salviati, J. Bafan, Raphael, Andrea del Sarto, and a variety of other masters.

S I M O N T H O M A S S I N .

Flourished, 1680.

This artist was a native of France, and a descendant of the same family with the Philip Thomassin, mentioned in the preceding article. He learned the principles of drawing and engraving in his own country, and was afterwards sent to Rome, and studied in the academy, founded by the French King for the use of young artists, who went for improvement from France to Italy. He worked with the graver alone ; and his style of engraving is exceedingly neat and clear, but too equally so, by which means the beauty of the effect is diminished, and his prints acquire a heavy laboured appearance, indicating the efforts of patience rather than the animated exertions of an exalted genius. His drawing is executed in a mannered style, though, upon the whole, it is not incorrect ; but the extremities of the figures are not marked with that lightness and freedom, which distinguish the hand of a great master. We have by him,

The transfiguration of Christ ; a large upright plate, from Raphael, dated 1680. C. Cort, N. Dorigny, and several other artists, engraved from this picture.

A set of *medals of great personages in France* ; in folio, dated 1696. In the inscriptions upon these plates he styles himself, *Sculptor Regis*.

The statues and other sculptures, which ornament the palace and the gardens at Versailles.

Also a considerable number of *portraits*, many of them exceedingly well engraved.

H E N R Y S I M O N T H O M A S S I N .

Born, 1688. Died, 1741.

He was the son of Simon Thomassin, mentioned in the preceding article, and was born at Paris. Bafan says of him, that he surpassed his father in the art of engraving ; but I am not altogether of his opinion. The works of the son seem to me to be full as rough and unharmonious, as those of the father are neat and laboured. With respect to correctness of outline, or knowledge of the human figure, the son certainly is not superior to the

father. He died at Paris, A. D. 1741, aged 53. I shall mention the following engravings only by this artist:

The song of the Virgin; a large upright plate, from Jouvenet.

Coriolanus overcome by the sollicitations of his wife and family; a large plate, length-ways, from Le Fosse.

The pest at Marseilles; a very large plate, length-ways, from J. F. de Troy.

Naked women surprised by satyrs; a large plate, length-ways, from L. Sylvestre.

Aeneas and Dido; the same, from Anthony Coypel.

He also engraved several plates for the Crozat cabinet; some *portraits*, and a variety of other subjects, from different painters.

R. T H O M P S O N.

Born, Died, 1693.

He was a printseller in London, and published a considerable number of portraits in mezzotinto; some of which are supposed to have been executed by himself; they are, however, very indifferent.

SIR JAMES THORNHILL.

Born, 1676. Died, 1732.

He was a native of Derbyshire, and a very celebrated painter of history, architecture, and portraits. His best performances are in the hospital at Greenwich, the palace of Hampton Court, and the cupola of St. Paul's Cathedral.

These are abundantly sufficient to convince posterity of the extensiveness of his genius, and the goodness of his taste. He was honoured with knighthood by Queen Ann, and afterwards elected Member of the House of Commons. We have several bold, but slight etchings by this master; and, among them, *Adam and Eve*, a middling-sized plate, length-ways.

JOHN JAMES THOURNEYZER.

Flourished, 1680.

This artist was a native of Basil in Switzerland. He worked with the graver only, in a manner bearing some resemblance to that of F. de Poilly; but the imitation is not very successfully made. We have several frontispieces by this engraver, and a considerable number of portraits; among which may be reckoned, *Louis the XIVth, when young, supported by Minerva and Apollo*; a small plate in quarto. He also executed several of the plates for the publication, by Catherine Patin, of engravings from select pictures, in folio, published 1691. See his mark, composed of an H. and a T. in the plate at the end of the volume. The H, I suppose, standing for Hans or John; for he often signed his plates in this manner, *H. Thourneyzer*, omitting entirely the initial for his second baptismal name.

JOHN

T H U [363] T I E

JOHN THUFEL, or TEUFEL.

Flourished, 1570.

He was a native of Saxony, and an engraver on wood. According to professor Christ, he marked his plates with the initials, I. T. F. the F. as usual standing for *fecit*.

THEODORE VAN THULDEN, or TULDEN.

Born, 1607. Died, 1676.

He was a native of Bois le Duc, and became the disciple of Rubens, whose style of painting he imitated; and was considered as one of the best artists of that school. Rubens was so much pleased with his performances, that he employed him as an assistant, in the grand undertaking of the Luxembourg gallery. He painted large and small pictures with equal success; and his works are spoken of with great commendation. He etched a considerable number of plates, in a clear, determined, but slight style. With respect to his drawing, it is far from being correct, and so mannered, that we may easily trace the same hand, though working from very different masters. The following etchings are by him:

The life of St. John of Matba, on twenty-four small plates, from the pictures painted by himself, in the choir of the church of the Mathurins at Paris, published 1633.

The history of Ulysses, on 58 small plates, length-ways, from the pictures of Primaticcio at Fontainebleau, published 1640.

The description of the entry of Ferdinand, the Cardinal infant, into the town of Antwerp, from Rubens, on several plates.

He usually marked his plates with the initials, T. v. T.

TIBALDI. See PELLEGRINO.

V. VAN TIENEN.

Flourished.

A very indifferent artist, by whom we have some few etchings not worth particularizing.

GIOVANNI BATISTA TIEPOLO.

Flourished, 1750.

He was a native of Venice, and an historical painter of some eminence. We have several etchings by him, executed in a very superior style, exceedingly neat, and with great taste, correctness, and spirit. I shall mention the following:

The wise men's offering; a middling-sized upright plate, from his own composition. This is generally esteemed as his *chef d'œuvre*.

A set of *fancy subjects*; consisting of twenty-four plates, in quarto, from the same.

Another set of *fancy subjects*, consisting of ten plates, smaller than the foregoing.

GIOVANNI DOMENICO TIEPOLO.

Flourished, 1760.

He was the son of the artist, mentioned in the preceding article, and he learned from his father the principles of drawing and painting. He also amused himself with the point, as successfully as his father had done, and imitated, in some degree, the style of Castiglione. We have by him,

A set of twenty-seven small plates, length-ways, representing *the flight of the holy family into Egypt*, from his own designs.

A set of *twenty-six heads*; the same, from the same.

The history of Christ's passion; on fourteen small upright plates, from the same.

Several *devotional subjects*, from the designs of his father.

LORENZO TIEPOLO, brother to the foregoing artist, was also a painter, and etched from the designs of his father.

JOHN CHARLES VAN TILL.

Flourished, 1644.

A very indifferent engraver of portraits and book-plates. His name is affixed to a slight, incorrect etching of *Ferdinand Talentschger*, represented as a bust crowned by *Minerva*, from M. Merian. He signs his name in this manner, John Carl. van Till, and adds the date, 1644.

JOHN BAPTIST TILLART.

Flourished, 1760.

A modern French engraver, who resided at Paris, and etched several plates of *national dresses*, representing the *Savoyards and Russians*, from St. Aubin, Le Prince, &c.

A. M. TINGHIUS.

Flourished, 1760.

He engraved the great *temptation of St. Anthony*, by Callot; from the original drawing by that master.

LORENZO TINTI.

Flourished, 1650.

He was a native of Bologna, and an engraver. We have many prints by him; and, among them, the representations of the *pompous funeral of Francis I. duke of Modena*. He also engraved from the pictures of the celebrated masters of the Bologna school, and from those of Elizabeth Sirani.

TINTORET. See ROBUSTI.

ANTONIO

T I S [365] T O R

ANTONIO TISCHLER.

Flourished, 1750.

He engraved several of the plates for the collection of prints, taken from the pictures in the cabinet of Count de Bruhl.

TITIAN. See VECELLI.

POMPILIO TITO.

Flourished, 1685.

This engraver resided at Rome, and marked his plates, according to professor Christ, with the initials, P. T. with the date, 1685.

J. T O B I N.

Flourished, 1770.

He was a native of England, and etched several small plates of *landscapes*, from H. Grim. We have also some few small tinted plates by him, from Both, Ostade, and other painters.

PIETRO TODESCHL.

Flourished,

The name of an obscure and very indifferent engraver. It is affixed to several *sea views*, small plates, length-ways, executed chiefly with the graver.

TOLOSANO. See BARON.

LUCA TOMOLIUS.

Flourished,

A name affixed to a small upright portrait of *F. Lelius Contesino*, executed entirely with the graver, in a stiff, coarse style.

W. H. T O M S.

Flourished, 1740.

An engraver of architecture and perspective views. He resided in London. We have, however, several other subjects by him; also some *book-plates*, and a few *portraits*, among which may be reckoned the portrait of *Sir Philip Percival*, after Vandyck.

FLAMMINIO TORRE.

Born, 1621. Died, 1661.

He was a native of Bologna. He learned the first principles of historical painting from Cavedone, and completed his studies in the school of Guido.

His

His greatest excellence was in copying the pictures of the most celebrated masters; which he did in such an exact manner, as to render it nearly impossible to distinguish the copy from the original. He etched several plates, and, among them, the following:

The Virgin and child, accompanied by St. Francis and St. Jerom, a middling-sized upright plate, from Lodovico Carracci. *The patron saints of the town of Bologna*; a large upright plate, from Guido. *Pan conquered by Love*; a small upright plate, from Agostino Carracci.

FRANCOIS TORTEBAT.

Flourished, 1660.

He was a native of France, and son-in-law to Simon Vouet, the painter. He etched several plates in a rough, slight style, resembling that of Michael Dorigny; but his drawing has not so much of the mannerist. There is great spirit in the etchings of Torteбат, and frequently a very good effect. The following are by him: *The anatomical figures of John de Calcar*. *St. Louis carried into heaven by angels*; a middling-sized upright plate, from Vouet. He also engraved from Annibale Carracci and other masters.

J. TORTOREL.

Flourished, 1570.

He was a native of France, and engraved on wood and on copper. He assisted J. Perrissim in the execution of a set of twenty-four large plates, length-ways, representing *the war of the Huguenots*. They are very coarsely engraved; but not without some spirit. Those by Tortorel are not altogether so well, as those by Perrissim.

T. T O S S.

Flourished,

This name is affixed to a free, spirited etching, representing *the adoration of the shepherds*, from C. Hochfield; a small upright plate.

ELIZABETH CLAIRE TOURNAY, THE WIFE OF TARDIEU.
SEE THE ARTICLE TARDIEU.

TOURNHEÏZER. See THOURNEYZER.

ROBERT TOURNIER.

Born, 1676. Died, 1752.

This artist was a native of Caen. He resided at Paris, and engraved a considerable number of prints. Several of the plates for the architectural work, by Antoine Desgodetz, entitled, *Les Edifices Antiques de Rome*, are by

by him. He also engraved a set of *vases*, from Charles Errard, and several *madonas*, from Guido.

FRANCO TRAMAZINO.

Flourished,

He engraved, according to Florent le Comte, a solemn entry into the city of Rome, which that author speaks of as a scarce print.

PETER CHARLES TREMOLLIERE.

Born, 1703. Died, 1739.

He was a native of Cholet in Poitou. He was the disciple of John Baptist Vanloo, from whose school he went to Italy, and completed his studies from the works of the most celebrated painters. The French authors speak of this artist with the warmest commendations, affirming that he possessed every requisite to form the great master. He invented with great facility, and united grandeur with elegance, in his compositions. He also drew correctly, and manifested his taste, by a judicious choice of graceful attitudes for his designs. He died in the flower of his age, at the time great expectations were formed in his favour. He etched several plates of *Studies*, from Wateau, and designed to have engraved a set of prints, from his own pictures of *the seven sacraments*; but was prevented by death, when only two of them were finished.

ANTONIO DA TRENTO.

Flourished, 1550.

He was a native of Italy, and became the disciple of Parmigiano, from whom, according to some authors, he learned the art of engraving on wood, in the manner distinguished by the appellation of *chiaro-scuro*. It is very certain, that he engraved several of the designs of Parmigiano; but it is more probable, that he learned the art from Ugo de Carpi, to whom the first invention of it is generally attributed. I have spoken at large of this species of engraving, in the Essay on the Rise and Progress of Engraving on Wood, at the beginning of the present volume. Trento was a man of abilities. There is great spirit in his prints; but they are extremely slight. He commonly used three separate blocks for one print. Upon the first he cut the outlines; the second was for the dark shadows; and the last for the lighter tint. The following are by him:

The beheading of St. Peter and St. Paul; a large print, length-ways, from Parmigiano. *The Tiburtinian Sybil showing the Virgin Mary, with the infant Christ in her lap, to the Emperor Augustus*; the same. *Psyche saluted by the people with the honours of divinity*; an octagon print, from the same.

T R E [368] T R O

T R E V E T H A N.

Flourished,

He is mentioned by Sanderson as an engraver; but his works are not specified. He is perhaps the same artist with the following.

WILLIAM TREVILLIAN.

Flourished, 1650.

This name is affixed to a portrait of *Oliver Cromwell's* porter.

M A R T I N T R E U.

Flourished, 1540.

He was a native of Germany, and may properly be ranked among the little masters. He was contemporary with John Sebald Beham and Henry Aldegrever; and, according to the usual custom of that time, worked from his own designs. His prints prove him to have been a man of genius. His compositions are little, if any thing, inferior to those of his two contemporaries; but they are not executed with that clearness and precision, with respect to the engraving, nor so correctly drawn. He appears to have studied with attention the works of Lucas of Leyden, and, in some degree, to have frequently imitated them. He usually marked his plates with an M. and a T. joined together, in the manner expressed upon the plate of monograms, at the end of the volume. Sometimes he inscribed them with the initials, M. T. separate from each other, and commonly added the date. I shall mention only by him, a set of six small plates, lengthways, which may properly be called the *progress of the prodigal*, dated from 1541 to 1543. These designs might probably give the first hint to Hogarth of the *rake's progress*: the hero of both sets out with a plentiful fortune, and perishes miserably at last. *Two figures playing on musical instruments*; a small upright plate, with a variety of other subjects moral and emblematical, ornaments, &c.

A N T O N I O D E T R I C I S.

Flourished,

The name of this painter is affixed to a slight, incorrect etching, from a composition of his own.

T R I N G H A M.

Flourished, 1750.

He engraved the portrait of the *Reverend Samuel Clarke*, and several book-plates, &c.

T R O N C H O N.

Flourished, 1760.

A modern French engraver, by whom we have several prints, from N. Coypel and other masters.

H A N S,

HANS, or JOHN TROSCHER.

Flourished, 1620.

He was a native of Nuremberg, and the disciple of Peter Iffelburg. When he quitted his master he went to Italy, and studied under Francesco Villamene. The advantages, which he had the opportunity of receiving by his journey, from the instruction of that great master, do not appear to have been attended with success. We see in the works of Troscher, a laboured neatness, but great deficiency of taste and correctness of drawing. We have by him, many *emblematical subjects*, from various Italian painters; also *frontispieces* and other *book-plates*, with several *portraits*. I shall mention only, the portrait of *Fortunius Licetus, Philosoph.* a small upright plate. He is said to have frequently marked his engravings with an H. and a T. joined together, in the manner expressed upon the plate of monograms at the end of the volume; but the *little landscapes*, marked with this monogram, mentioned by professor Christ, do not appear to be in his style of engraving.

P. TROSCHER.

Flourished, 1650.

He was a native of Nuremberg, and probably of the same family with the preceding artist. He seems to have worked entirely for the booksellers. I have seen several *frontispieces* by him, executed with the graver only; but they have no kind of merit to recommend them to the public notice. He often marked his plates with the initials, P. T. without writing his name at length.

JACQUES TROSCHER is mentioned as an engraver by professor Christ, who gives us the initials I. T. F. for his mark. He was probably a relation of the two last mentioned engravers.

ANDREA TROST.

Flourished, 1680.

He was a native of Carniola, and an engraver. He marked his plates, according to professor Christ, with a monogram, composed of an A. and a T. joined together. See the plate of monograms at the end of the volume.

C. TROST, a name affixed to several portraits, and, among others, to the following:

Renier Adrianz; a small upright plate. *Charlotte Janz*, the same.

ANTHONY TROUVAIN.

Flourished, 1700.

A native of France. He handled the graver with great success, and worked in a very neat, and sometimes a pleasing style. We have by him, *The salutation of the Virgin Mary*, a large plate, length-ways, from Carlo Vanloo. *The marriage of the Queen Mary of Medicis to Henry the Fourth*,

and *the minority of Louis XIII.* from the pictures, by Rubens, in the Luxembourg gallery. *Silenus drunken, surprised by two shepherds*; a middling-sized print, length-ways, from Anthony Coypel. This plate was etched by Chateau. We have also many *portraits* by Trouvain; several of which are worthy of the collector's notice.

J O H N V A N T R O Y E N.

Flourished, 1660.

He was a native of the Low Countries. We have by him several coarse, incorrect etchings, very slightly executed, from the pictures of the Italian masters, collected by David Teniers. This collection of prints is usually known by the name of the gallery of Teniers.

T R U C H I.

Flourished, 1730.

He was a native of France; but resided latterly in England, where he died some years since. He assisted Benoit in engraving a set of twelve middling-sized plates, length-ways; the subjects of which were taken from the novel of Pamela, by Higmore.

D. T S C H E R N I N G K.

Flourished, 1639.

By this engraver we have several *frontispieces*, and other *book-plates*, executed entirely with the graver, in a style that does him no sort of credit.

JOHN TSCHERNING, another engraver, probably of the same family, by whom we have several neat *portraits*, from Andrew Tscherning. They manifest, however, his industry, rather than his taste,

I L T O D E S C O

Flourished,

Or, as he is called in French, *le Tudesque*, of whom the authors, both French and Italian, speak so vaguely, was, I presume, one of the very ancient German engravers, whose monogram is unknown. Some indeed have confounded the artist, to whom they give this name, with Israel van Mecheln and Martin Schoen.

T U L D E N. See T H U L D E N.

M. T U S C H E R.

Flourished, 1743.

He was a painter, and, as far as one can judge from a single etching, a man of no mean abilities. I have seen by him a *theatrical scene*, from a composition

T U T [371] T Y S

composition of his own, slightly etched, but in a very spirited style: it is dated, 1743.

B A R T O L O M E O T U T I A N I.

Flourished,

He is said to have been an engraver on wood, who marked his prints with the Gothic monogram, copied upon the plate at the end of the volume.

M A R T I N T Y R O F F.

Flourished,

He was a native of Nuremberg, and engraved a considerable number of portraits, which he executed in a very neat manner. I shall mention only that of *Charles a Linne*, architect to the king of Sweden.

T Y R R A L.

Flourished, 1580.

He is mentioned as an engraver by Ames, and other authors; but I am not acquainted with any of his works.

M I C H A E L T Y S O N.

Flourished, 1770.

This gentleman was educated for the church, and was fellow of Bennet College, Cambridge. He amused himself with the pencil, and with the point. We have several etchings by his hand, particularly the portrait of *Archbishop Parker*, an half figure, in an oval, octavo, taken from an illumination, by T. Berg, in a manuscript preserved in the library of Bennet College. This bears so strong a resemblance, in every particular, to the portrait of that prelate, engraved by Remigius Hogenbergh, that there is great reason to suppose they were both engraved from the same painting. The portrait of *Sir William Paulet*, a very small upright plate, from an old picture; the painter of which is unknown. *Jane Shore*, from an original picture at King's College, Cambridge, a small half sheet in quarto, &c.

V.

J. V A N D E R V A A R T.

Born, 1647. Died, 1721.

A Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himself to landscapes. He painted portraits and still life, with great success, and particularly excelled in the representation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wiffing to paint draperies. It is said, that, in old Devonshire house, he painted a *violin* against a door, which deceived every body. He resided in Covent-Garden, where he died of a fever, A. D. 1721, aged. 74, and was buried in the right isle of St. Paul's church in that parish. He was a man of very amiable character.

We have some few mezzotintos by this artist, consisting of *portraits*, partly done from his own paintings, and partly from those of Wiffing. I shall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half sheet print. Vander Vaart's portraits have little to recommend them. It is, however, some addition to his honour, that he taught John Smith the art of scraping in mezzotinto.

V A E N I U S. See V E E N.

A N N M A R Y V A J A N I.

Flourished, 1650.

This lady engraved, at Rome, part of the plates for the *Justinian gallery*, published in that city, in two large folio volumes.

W A L L E R A N T V A I L L A N T.

Born, 1623. Died, 1677.

He was a native of Lisle, and the disciple of Erasmus Quellin. He applied himself chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very successfully, his business increased so rapidly, that he gained a plentiful income. He accompanied the Marechal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of scraping in mezzotinto. He made some considerable improvement in it; but at last the grounds of his plates were indifferently laid, and the lights uneven,

uneven, especially when they were much scraped. Vaillant died at Amsterdam, A. D. 1677, aged 54 years. We have by him several half sheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Frobenius* the printer, from Holbein. Baſan alſo attributes to him many other plates: as, *the temptation of St. Anthony*, a ſmall upright plate, from Procaccini; *the prodigal ſon*, from Gerards; *Judith*, and *Jael*, from Laireſſe, &c. He engraved from a variety of other painters.

B E R N A R D V A I L L A N T.

Born, 1625.

This artiſt was born at Ryſſel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired conſiderable reputation. We have ſeveral portraits by him, in mezzotinto; and, among them, the following: *Paul Duſoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Profeſſor Chriſt attributes alſo to him the mezzotinto prints, marked with theſe initials, B. V. F.

D U V A L.

Flourished, 1650.

He was a native of France, and an engraver on wood. Papillon ſpeaks of him with very great commendation, for the neatneſs and delicacy of his work: affirming that his reputation was ſo extenſive, that he was ſtrongly ſolicited by the connoiſſeurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to viſit thoſe kingdoms, but without ſucceſs. To this extravagant elogium he adds, “I believe, that Duval could not draw; for he ſcarcely ever engraved, but from the deſigns of Jaques Stella, and Noel Cochin.” The ſame author ſpeaks of twenty prints by this maſter, for the miraculous hiſtory of *Notre Dame de Lieſſe*, which are highly eſteemed.

MARC DUVAL, apparently another artiſt of the ſame family. This name is affixed to a ſmall plate, length-ways, repreſenting the *woman taken in adultery*, three quarter figures, from his own deſign. It is executed entirely with the graver, in a neat, but dry and taſteleſs ſtyle. The expreſſion of the heads is tolerably well preſerved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for *fecit*, are reverſed upon the plate.

G E R A R D V A L C K.

Flourished, 1680.

He was a native of Holland, and firſt lived ſervant with Blooteling; but he afterwards married his ſiſter, and appears to have been in partnership with him. He came with his brother-in-law into England, and returned with him again. He worked ſome time for David Loggan; and he alſo aſſiſted

sisted Peter Schenck in publishing the large *Dutch Atlas*, in two volumes, folio, 1683.

He engraved and scraped in mezzotinto; but his works in both styles are by no means valuable; either with respect to the drawing or the execution. *Bethsheba at the bath*, a middling-sized upright plate, from B. Graat, is by him. We have also many portraits; and, among them, that of the *Dutchess of Mazarin* is looked upon as his best.

P E T E R V A L C K, or V A L K.

Flourished,

He was probably of the same family with the preceding artist. We have by him, *Time and Truth*; a middling-sized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the style of Galle, and not unsuccessfully.

J O H N V A L D O R.

Flourished, 1620.

He was a native of Liege; but he resided chiefly in France, and probably was the disciple of Thomas de Leu. Valdor does not appear to have been a man of superior genius. He wanted that animation, which is necessary to form the great artist; instead of which, he substituted a painful, laborious attention to the neatness and precision of the mechanical part of his plates; and in this point of view he has succeeded wonderfully. I have seen a small upright plate by him, representing the head of *St. Ignatius*, the face of which is so neatly executed, that the dots, which blend the lights with the shadows, are hardly perceptible to the naked eye. We have several *devotional subjects* by him; figures of *saints*; and a part of the plates for a book, entitled, *the Triumph of Louis the just*, printed at Paris, 1638; all of them from his own compositions.

Le Comte mentions some *landscapes* by this artist, in the style of Hollar. All the works I have seen by Valdor are executed with the graver only. I rather suspect some mistake in this passage, because he afterwards speaks of this artist again, and says, *Valdor a fait quelques paysages dans son gout*, in his own taste, or rather style, and this may possibly be true.

G I A C O M O V A L E S I O, or V A L E G G I U S.

Flourished, 1574.

He was a native of Verona, as the inscriptions upon his prints inform us. He worked with the graver only, in a style greatly resembling that of Cornelius Cort; but not very successfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have seen by him, *St. Michael overcoming the evil spirits*; a middling-sized upright plate, from Paolo Veronese, dated 1574.

F R A N-

FRANCESCO VALESIO or VALEGGIUS.

Flourished, 1620.

He was probably of the same family with the preceding artist. Le Comte speaks of him as a painter. It is certain that he engraved much from his own compositions; but, as far as one can judge by his prints, he does not appear to have been endowed with superior talents. He worked with the graver only, in a neat, but stiff style. His plates are not, however, entirely devoid of merit. He engraved many *frontispieces* and *book-plates*. The greatest work I have seen by him is, *a set of hermits*, for a book, entitled, *Illustrium Anachoretarum Elogia*, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was published at Venice, 1612. If the date on the *frontispiece* to the works of Spigelius, in folio, published at Amsterdam, be genuine, and affixed by this artist in 1645, he continued to engrave a long time. The *anatomical* figures in this book appear to be all executed by the same person, who signs his name, Francf. Valesius; but I do not believe, that they are the work of Francesco Valesio mentioned above; because they are very badly engraved, and greatly inferior to the *hermits* above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Francesco Valesio, in one place, and informs us, that he engraved several *portraits*, and also worked from the designs of Peter Faccini, &c.

GIOVANNI LUIGI VALESIO.

Flourished,

This artist is said to have been a native of Bologna, and a pupil of the Carracci. He etched several plates from his own compositions, in a coarse, dark style: among them are the following: *the Virgin, with the infant Christ seated upon her lap*; a small upright plate. *Venus threatening Cupid*; and *Venus chastizing Cupid*, its companion; two small upright plates. He engraved also many *emblematical* and *allegorical designs*, *frontispieces* for books, and other *ornamental plates*; some of which he marked with a monogram, composed of an L. a V. an A. and a small o; or a V. and an L. with the small o. only. Papillon says, he engraved on wood. It is certain, that there are several wood cuts, marked with the same monogram; but it is doubtful, whether they are by Valesio or not.

WILLIAM VALET, or VALLET.

Flourished, 1680.

He was a native of France; and, having learned the principles of drawing and engraving in his own country, probably in the school of Francois Poilly, he went to Italy, and resided some time at Rome to complete his studies. He afterwards returned to France, where he died. He worked with the graver only; and his style resembles that of Poilly, in some degree; but his prints are deficient in every requisite, when compared with those of that great master. The following are by him:

A holy family; a middling-sized upright plate, from Raphael. Pitau engraved the same picture.

A holy family, from Guido; a middling-sized plate, nearly square. C. Bloemart also engraved from this picture.

The wise men's offering, from N. Poussin; a large plate, length-ways.

The assumption of the Virgin; a small upright plate, from J. Mille, engraved whilst he resided at Rome.

He engraved also from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have besides several *portraits* by him, some of them from drawings, made by himself, from the life, and otherwise.

W A R N E R V A N V A L K E R T.

Flourished, 1610.

He was a native of Holland, and a painter. He etched several plates from his own designs. They are executed in a bold, spirited style; but very incorrectly drawn. The two following are by him: *The good Samaritan*; a middling-sized plate, length-ways. *Venus sleeping, surprised by two satyrs*; the same, dated 1612.

Bafan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the first letter of the family name. He etched, says that author, from his own compositions; particularly a small plate, length-ways, dated 1612, representing *an old man and woman, seated at a table, with a figure of Death, who gives his hand to the old man*. I apprehend there is some mistake with respect to the latter name; and that they are both the same artist.

A L E S S A N D R O V A L L Æ O

Flourished, 1610.

To an indifferent emblematical figure of *Rhetoric*, attempted in the style of Cornelius Cort, is this inscription affixed, *Alexandro Vallæo Barroduæo sculpt. et excussit*. This may perhaps be one of the figures, which Alexander Vallee, so called by Florent le Comte, is said to have engraved, with eighteen others, representing the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The rest were executed by Abraham Faber, and published 1610.

S I M O N V A L L E E.

Flourished, 1720.

He was a native of France, and a disciple of the elder Drevet. He did not immediately follow the style of his master; but united the point with the graver in the execution of his plates, with no small share of taste and judgment. His drawing, in general, is not incorrect; but the extremities are sometimes rather heavy and undetermined. The following may be reckoned among his best prints:

St. John

St. John in the desert; a middling-sized upright plate, from Raphael.

The resurrection of Lazarus; the same, from Jerom Mutian.

Christ carrying the cross; the same, arched at top, from Andrea Sacchi.

The death of the Virgin; a middling-sized upright plate, from Michael Angelo Caravaggio.

Moses found by Pharoah's daughter; the same, from Francesco Romanelli.

All these plates are for the collection of prints, known by the name of the *Crozat cabinet*.

The triumph of Venus; the same, from F. de Troy. He engraved also from Caze, Rigaud, and other masters.

JOHN VALLEE is said also to have engraved many *portraits*. I am not acquainted with his works.

THE CHEVALIER DE VALLORY.

Flourished, 1760.

This gentleman was a lover of the arts; and for his amusement he etched several *landscapes*, and other *small subjects*, from Boucher.

V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles proposed to the Dutch, Flemish, and German names; and are equivalent to DE, DU, DE LA, in the French. Therefore, when a name is preceded by any of these articles, it must be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

FRANCESCO VANNI.

Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated historical painter. He was first the scholar of Salimbini, afterwards of Passarotti, and, at last, of Giovanni de Vecchia. By the instructions of these masters, and his own studies, he arrived at a very high degree of perfection. We have by him three small etchings. The spirit, beauty, and correctness of drawing, which appear in these admirable prints, make us lament, that his amusements with the point were not more extensive. They are as follows: *The ecstatic vision of St. Francis*; the saint is represented as a half figure, and an angel appears in the clouds, playing upon a violin; a small upright plate. Agostino Carracci engraved from this design, with some variations. The beautiful drawing, which is found in this print, cannot be too much admired. *Saint Catherine of Siena receiving the Stigmatics*; a very small upright plate. *The Virgin*, a half figure, looking at the infant Christ, who is sleeping before her; the same. Peter de Jode engraved from this design.

GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Pisa, and studied painting under several masters. He died at Florence, 1660. We have the following etchings by him, which are executed in a slight, spirited style; but the outlines of his figures are very incorrect, and the heads, with the other extremities, passed over too hastily; so that much of the expression and beauty of the masters he worked from is totally lost. I shall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veronese. This is, in my opinion, his master-piece, and really has great merit: it is dated, 1637.

J O H N V A R D Y.

Flourished, 1749.

An English artist, by whom we have a very neat, spirited print, representing the *Gothic-hall, at Hampton-Court*.

G A E T A N O V A S C E L L I N I.

Flourished,

A native of Italy, and a very indifferent engraver of portraits.

F I L I P P O V A S C O N I.

Flourished,

He engraved many plates of *views in and about Venice*, in large folio, published 1720.

V A N D E R V A S T.

Flourished,

A name affixed to some spirited etchings of *landscapes*, which prove him to have been a man of genius.

J. C. L E V A S S E U R.

Flourished, 1760.

A modern French engraver, by whom we have *the continence of Scipio*; a large plate, length-ways, from le Moine. *The triumph of Venus*; from the same, from Boucher. He also engraved from A. Krause, Mettay, Dietricy, and other masters.

R O B E R T V A U G H A N.

Flourished, 1650.

He was a native of England, and one of those indifferent engravers, whose labours were confined to the ornamenting (if such a word may be properly used upon the occasion) of books. We know little of his life; but Vertue informs us, from Ashmole's manuscript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added so offensive an inscription, that an accusation was preferred against him for it, after

after the restoration; but of what consequence it was to Vaughan, we are not told. I shall specify the few following only by this engraver: The prints for *Norton's Ordinal*. The portrait of *Sir John Wynn of Gwedur*; a large whole sheet print. *Edward Terry*, Rector of Greenford; said to be the best by Vaughan, with a date, which is 1655. He engraved also several plates of monuments and other antiquities.

There is a print of *Robert Devereux*, Earl of Essex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole supposes this may have been an error of the press; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a mistake; unless designed for a G. and then it might have been engraved by the following artist, who frequently put his baptismal name in Latin.

WILLIAM VAUGHAN.

Flourished, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to discover. In point of merit, there is but little difference between the two artists. We have by this engraver three prints for a small folio pamphlet, describing the *sufferings of Sir William Dick of Braid*, which are very scarce. Also a set of small plates of *animals*, from Barlow, consisting of thirteen plates, exclusive of the title, which runs thus, *a Book of such Beasts, as are most useful for drawing, graving, or armes painting and chaseing, designed by F. Barlow, and engraved by William Vaughan, 1664.*

V A U Q U E R.

Flourished,

He was a native of France, and probably a goldsmith. He engraved, from his own designs, two or more sets of *flowers and ornamental foliage*, which he calls, *livres de fleurs, propres pour orfeures et graveurs*. They are small upright plates, and very neatly executed, with the graver only.

VAUMANS. See WAUMANS.

LUCAS VAN UDEN.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landscape painter. He studied assiduously from nature, and arrived at such a degree of perfection, that Rubens admired his style of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are justly held in very high estimation. He amused himself with the point, and we have several etchings by him, in a spirited and masterly style; and, among them, a set of *landscapes*, small plates, length-ways, inscribed, *Lucas Van Uden pinx. inv. et fec.* These are his most finished etchings.

Four small *landscapes*, length-ways, from Rubens. The first impressions of these plates are before the name of Rubens was inserted. A *landscape*, from Titian, into which is introduced the parable of the *good Samaritan*; a middling

middling-sized plate, length-ways. He sometimes marked his prints with the initials, L. V. V.

J. L E V E A U.

Flourished, 1760.

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I shall mention only the following: Several small *landscapes*, from Vanderneer. *The view of Montserrat*, from Vernet; a large plate, length-ways. *The cascade of Tivoli*, and *the view of Puzzoli*, its companion; middling-sized plates, length-ways, from Le Croix, &c.

TITIANO VECELLI.

Born, 1480. Died, 1576.

This celebrated artist was one of the greatest painters that Italy ever produced. The beauty of his colouring is still admired by the judges of painting; and his pictures are proposed as the models for all young artists to form their taste upon. The reputation of this great painter being so generally known, renders it unnecessary for me to say any thing farther upon that subject. I shall only add, that he is reported to have engraved both on wood and on copper. It is difficult to understand how many engravings of both sorts are attributed to him by Mr. Evelyn, who speaks in a very vague manner upon the subject; and Papillon makes no scruple to write with confidence, though without proof. The only engravings on copper, which are ascribed to him by the best judges of this matter, are several large *landscapes*, length-ways, from his own composition, which are etched in a very slight, but spirited style, and are evidently the works of a painter; but, I think, the figures are not sufficiently well done; at least, they seem not to be equal to what one might expect from the hand of so great a master. One of the most remarkable of these prints is that, in which some cattle are represented coming to a brook, with the shepherd walking before them, playing upon his flute. On wood, we have a large upright print, representing *a holy family, with St. Catherine and two angels*, called *the marriage of St. Catherine*. It is executed in a slight, but masterly style; and, at the bottom, is this inscription, TITIANUS VECELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following:

The triumph of Faith, represented by a procession of the patriarchs, prophets, evangelists, apostles, saints, martyrs, preceding and following our blessed Redeemer; a very long frieze, composed of eight or ten prints, dated 1505.

The destruction of Pharoah and his host in the Red Sea; a very large print, length-ways, composed of six parts. This is very rough, and rudely cut, and by no means equal in merit to the *triumph of Faith*, which is a very masterly performance. Papillon mentions the *deluge*, a large print, length-ways, in two sheets, which he speaks of as a very correct and admirable engraving. I have seen this print, and the very precision, which appears in the execution of the mechanical part, of which he boasts so much, seems bestowed

to me to make most against its being by Titian, who would scarcely have bestowed so much time and labour, as must have been required to complete it in so neat and regular a manner.

A large monkey and two smaller ones, represented in the position of the antique statue of the Laocoon and his two sons, encompassed by two serpents; a large upright print. This, however, though a very spirited engraving, has all the appearance of being much more modern, than the other works attributed to this great master.

CESARE VECCELLI.

Flourished, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of those prints, attributed to that artist. We have by him a set of octavo prints, executed in a very spirited and masterly style, from the designs of Titian, representing *the ancient and modern dresses of various parts of the world*, published at Venice, 1590; but this most probably was not the first edition. The title runs thus: *De gli Habiti Antichi et Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio*. To the second edition, published 1664, it is more fully expressed as follows: *Raccolta di figure delineate dal gran Titiano, e da Cesare Vecellio suo Fratello diligentemente intagliate*.

MARTIN VAN VEEN, called MARTIN HEMSKERCK.

Born, 1498. Died, 1574.

He was born at a village, named Hemskerck, in Holland, from whence the appellation of Hemskerck was given to him; but his family name was Veen. He learned the first principles of drawing from John Lucas, and of painting from John Schoreel. His first application was attended with little success, and his genius was clouded by an appearance of natural dulness, which seemed to preclude all hope of his ever attaining to any reasonable degree of perfection. However, by industry and study he mastered those obstructions, and left behind him the character of a great master. He sometimes amused himself with the point; but the etchings we have by him are such as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expression to recommend them. They are subjects taken from the scripture. I shall mention the following only:

Judah and Thamar; a small upright plate, from his own composition.

The annunciation of the Virgin Mary; the same.

GILBERT VAN VEEN, or VENIUS.

Flourished, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of history and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the same place. He worked with the graver only,

in

in a style greatly resembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have several engravings by him from the Italian masters. In 1612, he resided at Antwerp. His engravings are slight, but well drawn. The heads of his figures are well expressed; and the other extremities marked in a style that does him great honour. He engraved a very considerable number of plates, from the designs of his brother, which are chiefly emblematical subjects, in circles, namely, a set of prints, entitled, *the emblems of Horace*, in quarto, published at Antwerp, 1612. *The emblems of divine and prophane love*, the same. *The life of Sir Thomas d'Aquinas*, the same; all from the designs of his brother Otho. Among his detached prints may be reckoned the *four seasons of the year*; middling-sized plates, length-ways, from Raphael, dated 1589. *The meeting of Isaac and Rebecca, and their marriage*; consisting of five plates, length-ways, from Balthasar Parucci. *The salutation of the Virgin*; a large upright plate, from Baroccio, who etched the same subject himself. We have also several good *portraits* by this artist.

J. V E E N H U Y S E N.

Flourished, 1656.

He was a native of Holland, and resided at Amsterdam, where he engraved a set of *views of the public buildings of that city*, in small folio. They are executed in a neat, slight style, without much taste. The small figures, with which they are ornamented, are not entirely destitute of merit. They were published at Amsterdam, A. D. 1656, with descriptions in French and Dutch.

J. S. V E G E L.

Flourished,

An obscure engraver of *frontispieces* and other *book-plates*, which he executed in so bad a style, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

U G O. See C A R P I.

E S A I A S V A N D E R V E L D T.

Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landscapes*. We have by him some few etchings of *landscapes*, from his own designs. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

JOHN V A N D E N V E L D T.

Flourished, 1620.

He was a native of Holland, and of the same family with the preceding artist. He painted *landscapes*, *battles*, *skirmishes*, and subjects of that kind, very

very successfully; but perhaps he is best known by his excellent engravings, of which we have a considerable number. He worked in two different kinds of style, directly opposite to each other. The one was with the point; and his etchings, which are chiefly landscapes, are bold and powerful; yet very free and determined. The lights are kept broad and clear; but perhaps the shadows may, in some instances, want strength; however, the hand of the skilful master is evident in all of them; and the small figures, which are occasionally introduced, prove the goodness of his taste, by the spirited manner, in which they are executed. His other style of working was with the graver only, or with very little assistance from the point. These prints are excessively neat and laboured, resembling those of Count Goudt. They consist chiefly of *scenes by candlelight*, and such subjects as require great depth of colour. Yet, with all the merit which they possess, they are not equal to the etchings; for whatever advantages may appear to be gained in neatness and colour, are lost in want of spirit, lightness, and freedom. I shall mention the following prints by this great artist: and, first, his etchings.

The twelve months; twelve large plates, length-ways, from his own designs.

A set of six *landscapes with ruins*; middling-sized plates, length-ways, the same.

The four seasons; large plates, length-ways, from Valck, dated 1617.

These which follow are his more highly finished prints:

The good Samaritan; a small upright plate.

St. Francis kneeling, with a book and a skull before him; the same, from W. Van Boons.

The mountebank exposing his medicines; without any painter's name; a middling-sized upright plate, nearly square.

An old woman frying pancakes, with boys eating them; a small upright plate.

The sorceress; a small plate, length-ways, which is esteemed as his *chef d'œuvre*.

We have also several fine *portraits* by him, from Franc, Hals, and other painters.

ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amsterdam. He became the disciple of Wynant's, and painted *landscapes, animals, and historical subjects*, with great success. His pictures are very highly esteemed; not only for the agreeableness of the compositions, but for the beauty and sweetness of the colouring. He amused himself with the point; and the following slight, but spirited etchings are by him:

Three small plates, length-ways, representing *cows feeding*.

Another

Another set of ten plates, the same, representing *cows and other domestic animals*, with a *bull* at the title. Three plates of *sheep*; the same. *A return from hunting*; the same. *An inn*; the same. A large *landscape*; length-ways.

A small *landscape*, length-ways, with historical figures. This is much more rare than the preceding.

JOHN VELDNER.

Flourished, 1480.

He was a native of Germany, and published, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, translated into the German language; for which, it is supposed, he engraved on wood the rude cuts, with which it is embellished. This book is spoken of in the Essay on the ancient engravings on wood, at the beginning of the present volume.

GIULIO CESARE VENENTI.

Flourished,

He was a native of Bologna, and a lover of the arts. For his amusement he etched several plates, from the pictures of various masters. They are executed in a very slight style; but are not without merit. I shall mention only the *virgin of the rose*; a small upright plate, from Parmigiano. A *landscape*, from An. Carracci; a large plate, length-ways. See the mark adopted by this master, composed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

VENETIANO. See MUSIS.

NICOLLO VENIER.

Flourished,

He engraved a set of twelve plates, representing the *months*, from Basan. They are executed with the graver only; but in a stiff, cold style.

VENIUS. See VEEN.

GIOVANNI FRANCESCO VENTURINA.

Flourished, 1700.

He was a native of Italy, and resided at Rome. He engraved in a neat, pleasing style; and we have a considerable number of prints by him. I shall mention only, *Diana and her nymphs sporting*, from Dominichino. A set of *bird's eye views of palaces and gardens in and about Rome*. A set of *fountains*, from Rose of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He also worked from Polydora Caravaggio and other painters.

J. J A.

J. JACOBUS VER, or VERONESE. See CARAGLIO.

D A R I U S V E R A T.

Flourished,

To a slight, incorrect etching of two women, half lengths, one of which is combing her hair, is this inscription affixed, *Alex. Verat pinx. Darius filius sculp.* It is a small upright plate.

P. V E R B E E C K.

Flourished, 1620.

He was a native of Holland, and engraved several plates, in a style resembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Esau selling his birth-right*; a small upright plate. *A king seated upon his throne, with a man kneeling before him*, the same. *A shepherd seated at the foot of a tree*, a small plate, length-ways.

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flourished, 1730.

This artist was also called by the Italians DELLA CROCE. He was a native of Flanders; but he resided a considerable time in Italy, and particularly at Florence. He engraved several of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-sized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artist, is sufficiently neat, but it wants force. His drawing is not absolutely incorrect; but he did not properly attend to the style of the masters, whose pictures he engraved after.

J O H N V E R K O L I E.

Born, 1650. Died, 1693.

He was born at Amsterdam, and became the disciple of John Lievens. He painted *historical subjects*, *portraits*, and *conversations*, with success. His portraits especially are much commended. He amused himself with scraping in mezzotinto, an art then lately discovered; and the prints, which he produced, are much superior to what one would have expected, at so early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

Venus and Adonis; a middling-sized upright plate, companion to *Cephalus and Procris*, engraved by Broedelet, from Gerard Hoet.

Diana and Calista; the same, from T. Netscher, companion to *a shepherd and shepherdess*, by G. Valck, from C. Netscher.

The dutchess of Mazarin, a small half sheet, in an oval, from Lely, dated 1680.

Several other *portraits*, and different subjects, from various masters.

N I C H O L A S V E R K O L I E.

Born, 1673. Died, 1746.

He was the son of John Verkolie, mentioned above. He was born at Delft, and instructed by his father in the principles of drawing and painting. He succeeded in historical subjects and portraits. He was also famous for his drawings in Indian Ink, which he finished with great accuracy. He engraved in mezzotinto, having probably learned the secret from his father; and he surpassed him considerably in the execution of his plates; among which are the following:

A holy family; a middling-sized upright plate, from Adrian Vander Werff.

Diana and Endymion; a middling-sized upright plate, from Netscher.

Bacchus and Ariadne, its companion, from the same.

An entertainment in a garden; a middling-sized plate, length-ways, after J. B. Wenins. This is considered as his *chef d'œuvre*.

The portrait of *John Peter Van Zomer*, a connoisseur, holding a print in his hand; a small upright plate, from A. Boonen. Some few impressions were taken from this plate, without the print, which is held by Van Zomer; but these are exceedingly rare.

The portrait of *Bernard Picart*; a half sheet print, from Nattier.

Several other *portraits*, and different subjects, from Girard Douw, Schalken, Wouermans, &c.

C O R N E L I U S V E R M E U L E N.

Flourished, 1690.

He was a native of Antwerp, at which city he principally resided. He worked with the graver only; and his prints are executed in a very neat and clear style. His *portraits* are the best part of his engravings; for he did not draw the human figure correctly enough to undertake historical subjects, with great success. I shall select the few following only, from the works of Vermeulen, namely:

The Queen Mary de Medicis escaping from the city of Blois; a middling-sized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of *Mary de Tassis*, the same, after Vandyck.

The portrait of *Vander Borcht*, the painter; the same, from H. Rigaud.

He also engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

A N D R E A V E R O C C H I O.

Born, 1432. Died, 1488.

He was a native of Florence, and seems to have been a man of universal genius.

genius. He was a sculptor of some eminence, and executed several curious works in gold. He was also an architect, and a painter. His compositions are much commended; but his manner of colouring was dry and unpleasing. He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further spoken of as a skilful geometrician, a musician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be distinguished.

HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the disciple of Dirick Govertz, whose school he left, to study under John Both. He painted *battles, skirmishes*, and such kind of subjects, with success. We have by him many slight etchings, from his own compositions.

J. VERSTRAELIN.

Flourished, 1620.

We have by him a middling-sized print, length-ways, representing *Maurice, Prince of Orange*, lying dead, surrounded by his officers and guards. In the fore-ground *two children are depicted, holding his achievement*. It is coarsely engraved, from a design of Adrian Vander Venne. This print is very scarce, which is nearly all that can be said in its favour.

GEORGE VERTUE.

Born, 1684. Died, 1756.

He was born in the parish of St. Martin's in the Fields; and, at the age of thirteen, was placed with a master, who engraved arms on plate. This person being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then studied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He first began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generously; and by his industry he supported his mother, who was left a widow with several children.

In the year 1711, he attended the academy, then first instituted by Kneller, and drew there several years. At this time he engraved a head of *George the First*, from Kneller, which met with a rapid sale, and was shewn at court. He then engraved the portrait of the *prince and princess*, by which means he extended his business.

Vertue drew in water colours, and confined himself chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the English Artists*,

Artists, and spared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to search after them, and also to procure copies from antiquities of all kinds. His manuscript collections, relating to the artists, came into the hands of the honourable Mr. Walpole, who has obliged the public by revising and publishing them. The work is well known, and abounds with many very curious and interesting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artist; so also was Heneage Finch, Earl of Winchelsea, whose portrait Vertue painted and engraved, the Earl being then president of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that society. The University of Oxford employed him also to engrave their almanacks.

Our artist was at last recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince also bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloisters of Westminster Abbey, leaving his widow behind him, who survived him twenty years.

Such is the sketch of the life of one of the most industrious artists that England ever produced; to whose labours we owe the preservation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, consisting of *portraits, copies from ancient pictures, and antiquities of all kinds*. It will be needless, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete list of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this sketch is taken.

V E S P A S I A N O. See S T R A D A.

U H L I C H.

Flourished, 1719.

An engraver of no note, who resided at Leipzig. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a design of his own. It is sufficiently neat, but stiff, and incorrectly drawn.

A L E S A N D R O D E L L A V I A.

Flourished, 1730.

A Venetian engraver, whose works do him very little credit. I shall particularize only, *the Virgin and Child, accompanied by St. Sebastian and other saints*; from Paolo Veronese. He also engraved several *portraits*, which are equally indifferent.

AGOSTINO A. VIA, of Verona. The name of this artist is affixed to a print, representing *Daniel in the lions den*; from Pietro da Cortona.

J. VAN

J. VAN VIANEN.

Flourished, 1710.

He was a native of Holland, and many of his prints were published at Amsterdam, where he probably resided. His works, which consist chiefly of *frontispieces*, *book-plates*, and *portraits*, frequently from his own designs, are engraved neatly enough, but without any great taste. Part of the plates for the folio bible, published at Amsterdam, 1720, are by him. Also a *machine for raising water*, inserted in the second volume of a work, entitled, *Suecia Antiqua et Hodierna*, published 1705. His name is sometimes written *Viane* and *Viane*.

FRANCESCO VICARO.

Flourished,

This name is affixed to a set of neat etchings, very spiritedly executed, and in a painter's style. They are small plates, length-ways, and represent *landscapes with ruins*.

VICELLIO. See VECCELLIO.

VICENTINO. See ROSSIGLIANI.

VICTORIA.

Flourished,

To a middling-sized upright print, representing *the Virgin and Child in the clouds, with John the Baptist, St. Francis, and other holy personages below*, slightly etched, from Raphael, is this inscription, *Vins. Victoria del. et sculp.*

VICTORIO. See CLASSICUS.

ENEAS VICO, or VICUS, or VIGHI.

Flourished, 1550.

This artist was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not seem to have been endowed with patience enough, to have paid sufficient attention to the mechanical part of the execution of his plates. He certainly understood the human figure exceedingly well; and, when he pleased, could draw correctly; but he seldom exerted himself in this particular; for which reason we frequently see the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither so neat, nor so clear, as those

those by his master. Indeed Vico succeeded best, when he attempted a more open style; a good specimen of which is, *a female figure, with her right arm extended, over which appears an owl flying in the air*, from Parmigiano: it is a half-sheet print, and dated 1548.

Vico engraved on wood. I have never seen any more than one specimen, and that is so well executed, that one can hardly suppose it to be his first attempt. It is the portrait of *Charles the Fifth, Emperor of Germany*, in an oval, surrounded by emblematical figures, composed with taste, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of strokes, crossed over each other, are well expressed. Upon a piece of a ruin, which serves as a tablet at the bottom, is this inscription: *INVENTVM SCVLPTVMQVE AB AENEA VICO PARMENSE, M.D.L.*

When he did not sign his name at length, he marked his plates with the initials *Æ. V.* sometimes upon a tablet, and sometimes without it; and usually added the date. In some few instances he used *E. V.* without the *A.* being joined to the *E.*

I shall mention the following engravings on copper by this artist, whose prints are exceedingly numerous.

The army of Charles the Fifth passing the Elbe; from a composition of his own; a large upright plate, in an oval.

Vulcan with the Cyclops; a large plate, length-ways, the same.

The battle of the Amazons; a middling-sized oval print, length-ways, the same, inscribed, *Bellum Amazonum*, and dated 1543.

The salutation of the Virgin; a small upright plate, from Titian.

Christ dead, and supported by Joseph of Arimathea, with the Virgin, and three other female figures bewailing him; a middling-sized upright plate, from Raphael.

Judith covering the head of Holophernes with a cloth; from Michael Angelo Buonorota, dated 1546.

The conversion of St. Paul, from F. Salviati; a large plate, length-ways.

The battle of the Lapithæ; a large plate, length-ways, from Rosso.

Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude. In the first impressions of this plate, a figure of Mars was represented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

The school of Baccio Bandinelli, from a design by that master; a large plate, length-ways.

A set of fifty plates of *dresses of different nations*.

A set of *vases*, from the designs of Polidoro da Caravaggio; and several *portraits*, &c.

J O S E P H V I E N.

Flourished, 1748.

He was a native of France, a painter, and professor of painting to the Royal Academy at Paris. He etched a set of thirty small plates, representing the different habits of the *Turkish masquerade*, given at Rome by the

the pensionaries of the Royal Academy of France. Also *Lot and his daughters*; a middling-sized plate, length-ways, from De Troy.

NICHOLAS VIENOT.

Flourished, 1630.

A French artist, who imitated the style of engraving, adopted by Pontius, with great precision. We have by him the portraits of *Philip the Fourth, King of Spain, and Elizabeth of Bourbon, his Queen*, copied on a smaller scale, from the prints which Pontius engraved from Rubens. He also engraved from Pellerin, John Both, and other masters.

CLAUDE VIGNON.

Born, Died, 1670.

He was born at Tours, and studied painting. He followed first the style of Michael Angelo Carravaggio, and with success; but afterwards he adopted a manner of his own, more expeditious, but less excellent. His pictures, though possessed of much merit, are exceedingly rough, and have an unfinished appearance; for which reason they are not much sought after by the connoisseurs. He died, A. D. 1670, at a very advanced age. We have several very spirited and masterly etchings by this painter, which well deserve the notice of the curious; and, among them, are the following, from his own designs:

A set of thirteen small prints, taken from the *life of Christ*.

St. John in the desert; a small upright plate.

The assumption and coronation of the Virgin; a small upright plate, inscribed, C. Vignon, sculp. Romæ.

Philip baptizing the eunuch; a small upright plate.

PETER VILLAFRANCA.

Flourished,

He engraved a head of *Frederic Ordez de Valais*.

G. R. VILLAIN.

Flourished, 1760.

A modern French engraver, by whom we have the portrait of *M. Dufour de Ville-neuve*, lieutenant civil; a small upright plate, from Mauperin.

FRANCESCO VILLAMENA.

Flourished, 1600.

He was born at Affisi, a city in Italy, under the pontificate of Pope Sextus V. He is said to have learned the principles of drawing and painting before he came to Rome, where he resided latterly, and completed his studies.

studies. It does not appear from what master he learned the art of engraving; but certainly his style is founded upon the works of Cornelius Cort, and his scholar, Agostino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffused over the whole subject, which gives an unfinished appearance to his best engravings. But this defect was common with all the artists of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with respect to the expression, and excellency of the drawing. The extremities of his figure, are also very finely marked. This artist engraved some few plates, almost entirely with single strokes, without any cross strokes laid upon them; and from them, Mellan, a celebrated French artist, might originally take the hint, which he afterwards so much improved upon.

Villamena's prints are very numerous. I can only notice the few following:

A holy family, with St. John, Elizabeth, and St. Ann; a middling-sized upright plate, from Raphael, dated 1602. He repeated this subject; and the second print is dated 1611.

Moses shewing the brazen serpent to the Israelites, a middling-sized upright plate, from F. Fenzoni.

The salutation of the Virgin; a large upright plate, from M. Arconio.

The presentation in the temple; a middling-sized plate, length-ways, from Paolo Veronese.

Christ taken from the cross; a large upright plate, arched at top, from Barroccio.

St. Bruno with his companions, doing penance in the desert; a large plate, length-ways, from Giovanni Lanfranco.

A set of *scripture histories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

St. Francis praying before a crucifix; a middling-sized upright plate, from his own composition.

A set of six *grotesque figures*, one of which is a beggar, accompanied by two children; small upright plates, from the same.

A man, angered by a crowd of people, fighting earnestly in his own defence; a large print, length-ways, called *the boxers*, the same.

A middling-sized plate, length-ways, in which is represented *John Alto*, called *the Antiquary*, standing in one of the streets of the city of Rome, the same.

Several *portraits*, and a variety of other subjects, from most of the great Italian painters.

He usually inscribed his name at length upon his plates; sometimes he substituted the initials F. V. F. and sometimes he used a monogram, which is copied upon the plate at the end of the volume.

A D E V I L L E.

Flourished,

This name is affixed to an *architectal frontispiece*, in folio, ornamented with figures, which are very incorrectly drawn, and slightly etched, from a design of his own.

V A N V I L S T E R E N.

Flourished,

He was a native of Holland, and an engraver of portraits in mezzotinto. I shall mention only the portrait of *Bikker, a bourgermaster*, by him.

H U B E R T V I N C E N T.

Flourished, 1691.

He was a native of Italy, and resided at Rome, where he engraved *the judgment of Paris*, from Paolo Veronese, and some few of the plates for the collection of prints, published by Catherine Patin; all of which are very badly done.

V I N C E N T.

Flourished,

He was, according to Basan, an engraver in mezzotinto; but his works are not specified.

A N T O N I O V I N C E N T I N I.

Flourished, 1742.

He was a native of Italy, and the disciple of Antonio Pelegrini. He is spoken of as an architect and an engraver. We have by him several *views of Venice*, partly from his own designs, and partly from those of Antonio Canal.

A N D R E A V I N C E N T I N O.

Born, 1539. Died, 1614.

He was a native of Venice, and the disciple of the younger Palma. According to Florent le Comte, he engraved *the entry of Henry the Third into Venice*.

L O D O V I C U S V I N C E N T I N U S.

Flourished, 1522.

He appears to have been a writing master, who resided at Rome. He engraved on wood, *a book of writing*, ornamented with scroll work of various kinds. Papillon speaks of these engravings, as being very neatly executed.

DAVID VINCKENBOOMS, or VINCBOOM.

Born, 1578. Died,

This celebrated landscape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landscapes with historical figures, which are designed with great spirit, and correctly drawn. He engraved some few plates of *landscapes* from his own compositions, in which he might probably have been assisted by Nicholas de Bruyn. See his mark, composed of a D. a V. and a B. upon the plate at the end of the volume.

R. V I N K E L E S.

Flourished,

He engraved several *portraits*; and, among others, *his own*, with those of *J. Schmidt* and *J. Andriessen*; all upon the same plate.

V I S P R E.

Flourished, 1760.

He was a painter, and resided some time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. Basan tells us, that he also scraped the portrait of *Louis XV.* and others of the royal family of France, while he was in that country.

C O R N E L I U S V I S S C H E R.

Flourished, 1640.

This justly celebrated artist was a native of Holland, and born soon after the commencement of the last century. He became the disciple of Peter Soutman; but he did not imitate the style of his master. Visscher drew with great taste, and the compositions, which he made for many of his engravings, are from his own designs, and sufficiently prove the extensiveness of his genius. His etchings are spirited and free; but his works with the graver must excite the admiration of any one, who carefully examines them. His mode of performance with that instrument was as singular, as the effect he produced was picturesque and beautiful. His strokes are clear and delicate, laid over the draperies and the back-ground, apparently just as the plate happened to lie before him, without any care or study, which way they should turn the one upon the other; and he crossed and recrossed them, till such time as they produced sufficient colour. On the flesh, indeed, he generally bestowed particular attention; and the heads of his figures are finished in a most excellent style, so as perfectly to preserve the character and expression, at the same time they demonstrate the great command he had of the graver. Basan very justly proposes the works of this excellent artist, as the best models for young engravers to form their studies upon. That author has given a complete catalogue of this master's works. I can only insert the few following, which are reckoned among his most valuable prints:

The pancake woman ; a middling-sized upright plate, from his own composition. The best impressions of this plate are before the name of Clement de Jonghe was affixed to it ; the second, before that of John Visscher. It was afterwards retouched by Basan ; and the name of John Visscher erased ; but the last impressions are easily distinguished from the first.

The rat catcher ; the same, from the same. The first impressions of this plate were taken before the address of Clement de Jonghe was affixed to it.

The Bohemian woman, with three children, to one of which she is giving the breast ; the same, from the same. The name of Visscher, in the first impressions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inscription, and affixed at the upper part of the plate.

A boy holding a candle, and a girl with a mouse trap, in which is a mouse ; a small plate, length-ways, the same. This print is usually known by the name of *the mouse trap*.

A cat sleeping upon a napkin ; a very small plate, length-ways, the same. This print is exceedingly rare.

A cat sleeping with a rat before her ; a small plate, length-ways, the same. This print is by no means so scarce as the former.

Susannah and the elders ; a middling-sized plate, length-ways, from Guido.

Christ carried to the tomb ; a middling-sized upright plate, from Tintoretto.

Achilles discovered by Ulysses at the court of Lycomedes ; a large upright plate, from Rubens.

A man playing upon the violin, accompanied by five children ; a middling-sized upright plate, from A. Van Ostade.

The attack of the convoy, the coach robbed, and the fair ; three middling-sized plates, length-ways, from Peter de Laer.

Eight landscapes, from Berchem ; middling-sized plates, length-ways.

The bust of a woman, with her hand upon her breast ; a middling-sized upright plate, thought to be from Parmigiano.

Many other subjects from Brouwer and other masters. Also a considerable number of excellent *portraits*, from his own drawings. I shall mention the following only :

A negro, a half figure, holding a bow and arrow in his hand ; a middling-sized upright plate.

Gellius de Bouma, minister of Zutphen ; the same.

Andrea Deonyszoon, called *the man with the pistol* ; because a small carbine or pistol, with several locks of guns and other armory, appears in the back-ground ; the same. This is the scarcest of all Visscher's works, and a proof of it sold at Mr. Blackburn's sale, A. D. 1786, for nineteen pounds ten shillings.

JOHN VISSCHER.

Flourished, 1650.

He was the brother of Cornelius Visscher, mentioned in the preceding article.

article. He is spoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is so justly given to him. He worked considerably more with the point, than his brother; and his etchings are executed in a singular and picturesque style; so as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem especially, are admirable, and show the abilities of this great artist to the utmost advantage. The following engravings are among his most estimable productions.

Several peasants dancing in a cottage; a large upright plate, from Berchem, called *Berchem's ball*.

Several admirable *landscapes*, enriched with figures and animals, of various sizes, from the same painter.

Several large *landscapes*, length-ways, with figures and animals, from Philip Wouermans.

A set of eight prints of *figures and animals*, from K. du Jardin.

A dance of peasants; a middling-sized upright plate, from Ostade.

A drunken man putting his hand upon the bosom of a woman; the same, from the same.

Several excellent *portraits*, and a variety of other subjects, from Brouwer, Van Moort, and other masters.

NICHOLAS JOHN VISSCHER.

Flourished, 1600.

He was an engraver and a printseller, and of the same family with the preceding artists. We have by him a great number of excellent etchings, executed in a free, masterly style, but never highly finished; *small landscapes with figures and animals*, and *views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be useless, to specify them particularly. His cypher, composed of a C. an I. and a V. is copied on the plate at the end of the volume. The first letter stands for *Claus*, an abbreviation of *Nicholas*.

LAMBERT VISSCHER.

Flourished,

He was probably of the same family with the artists, mentioned in the three preceding articles. He resided at Rome, where he engraved a plate of *Antiochus and Stratonice*, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is expressed *Virtue delivering a young man from the embraces of Voluptuousness*. We have also several *portraits* by him. They are executed with the graver, and do not possess any very great merit. I shall mention the following only. The portrait of *Maria Therese d'Austriche, Queen of France*; a middling-

dling-sized upright plate, from Vanloo: and that of *Cornelius Van Tromp, Lieutenant Admiral of Holland*; a large upright plate, from F. Bol.

LOUIS VISSCHER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

J O H N V I T A B B A.

Flourished,

He was a native of Italy, and probably a disciple of Wagner, whose style of engraving he imitated, but not very successfully. We have by him, *Cupid with two satyrs*, from Lodovico Carracci.

D O M E N I C O V I T U S.

Flourished, 1580.

This artist was an ecclesiastic, and instructed probably in the art of engraving by some of the scholars of Agostino de Musis, whose style he imitated, and not unsuccessfully. We have by him, a small upright plate, representing *St. Joachim holding a censor*; a single figure, from a design of Andrea del Sarto, dated 1580. A small upright figure of *B. Bartholomew*, inscribed, *Dom. Vitus ordinis Valisumbrosæ Monachus excidit Romæ, 1576*; and another plate, the inscription of which runs thus, *Dominicus Vitus Vallimbrosæ Romæ fec. et ex.*

We have also by him, a set of small upright plates, representing *the passion of Christ*; surrounded by borders, ornamented with *birds, beasts, and fishes*. Also several antique statues, marked *Do. Vitus fec.* To which may be added a small plate length-ways, representing *Jupiter and Calista*, marked *Dominicus V. F.* and a *river god*, the same, apparently from the antique.

F R A N C O I S V I V A R E S.

Born, Died,

He was a native of France; but resided all the latter part of his life in London. It appears, that he did not apply himself to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landscapes. Being a man of great genius, he improved upon the style of his tutor, and acquired such a freedom of point in etching, as had not been seen before. The foliage of his trees is delicately expressed, and with great lightness, even where much force of colour is required. He excelled principally in his engravings from Claude Lorrain, and preserved as much of the picturesque beauties of that admirable painter, as could be expressed by two colours only. He kept a print-shop in Newport Street, near Newport market, for a considerable length of time, where he died some few years since. His widow still continues in the same shop, and carries on the print-selling business. I shall specify only the four following large landscapes, length-ways, from Claude: *morning*; and *evening*, its companion; *the enchanted castle*; and *a view near Naples*.

F. VIVERONI.

F. V I V E R O N I.

Flourished,

A name affixed to several very indifferent *views in Ireland*.

J O H N V I V I E R.

Flourished,

He was born at Liege, and resided at Paris, where he died. He was, according to Bafan, an excellent engraver of dies for medals. The same author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael*, a painter of Liege; the other of *Peter des Gouges*, councillor of the parliament; both of them middling-sized upright plates, from R. Tourniere.

S I M O N D E V L I E G E R.

Flourished,

He was a native of Holland, and a painter, who flourished during the last century. He excelled in painting *landscapes* and *sea views*. We have by him several *pastoral subjects*, ornamented with figures and cattle.

J O H N G E O R G E V A N V L I E T.

Flourished, 1635.

This artist was a native of Holland, and a painter; and was probably instructed in the school of Rembrandt, whose manner he imitated. We have a considerable number of etchings by this master. They are exceedingly powerful in effect; the shadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the observation of such artists, as wish to make the proper distribution of light and shadow a part of their study. The following are among his best prints:

Lot and his two daughters; a middling-sized upright plate, from Rembrandt, dated 1631. This is a fine print.

Jacob obtaining the blessing of his father instead of Esau; a large upright plate, from J. Lievens.

The baptism of the eunuch; a large upright plate, from Rembrandt.

An old woman reading; a middling-sized upright plate, from the same painter.

St. Jerom praying in his cavern; the same, from the same. This is the *chef d'œuvre* by Van Vliet.

A philosopher in a cavern, reading by candle-light; a middling-sized upright plate, dated 1639; a fine print, from his own composition.

The arts and trades; a set of twenty-two small upright plates, the same.

Various other subjects and *portraits*, from his own designs, from Lievens, and from other painters. See the manner, in which this artist marked his engravings, upon the plate at the end of the volume.

J O H N

J O H N U L R I C.

Flourished,

He was a native of Germany, and a very skilful engraver on wood, in the manner, distinguished by the appellation of chiaro-scuro. This artist used two blocks for each print; upon the first he cut the outlines and dark shadows; and the second served for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. separated by two small swords crossing each other; between which, as an ornament, is a small branch of a tree. This admirable artist, of whom we have no certain account, drew correctly, and with great spirit. His compositions manifest the goodness of his taste, and the strength of his judgment. I shall mention the following excellent prints by him: *A naked figure shooting arrows at a snake, which is entwined round an infant*; a middling-sized upright engraving. *A knight armed, attended by his squire*; a small upright plate. *A crucifixion*; the same. Baron Heineken imagines this artist to have lived before Ugo da Carpi, and prior to the commencement of the sixteenth century; but the style of composition, the drawing, and the execution of these prints, are so far superior to any of the obscure masters of that early age, that one can hardly tell how to assent to his opinion. I rather think this master flourished about the middle of the sixteenth century; and most probably formed his taste upon the works of the Italian artists. See the mark adopted on the plate at the end of the volume.

H E N R Y U L R I C H.

Flourished, 1590.

He is spoken of as a painter; but I know him as an engraver only; and that he worked from his own compositions. I have seen by him some few neat *portraits*, but very stiff and formal; and a small circular print, hardly larger than a crown piece, representing *a crucifixion, with the Virgin Mary and St. John standing at the foot of the cross*.

J O N A S U M B A C H.

Flourished,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

V O E I R I O T. See W O E I R I O T.

R O B E R T V A N D E R V O E R S T.

Flourished, 1630.

This artist was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear style. He came into England; but it is uncertain at what time, or how long he resided here. The latest date of his engravings in this country

try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the First; one of *his sister*, the other of *the emperor Ottho*, after Vandyck; from a picture which he painted, to supply the place of one by Titian, that had been lost, by accident, and rendered the set of the *Cæsars* by that artist imperfect. Voerst drew with a pen upon vellum, and presented a drawing of that kind to the king. I shall notice the following plates only by him: *His own portrait*, from Vandyck; a small upright plate. *Sir Kenelm Digby*, the same, from the same. *Charles the First, and his Queen*; a large half-sheet print, length-ways, from Vandyck, dated London, 1634. A set of *lions and other animals*, for a drawing book, by Crispin de Passe.

A L E X A N D E R V O E R T.

Flourished, 1650.

He was a native of Antwerp, and probably a disciple of Paul Pontius, whose manner of engraving he frequently imitated; but not with any great success. There is a want of effect, and incorrectness of outline, to be found in his best works. We have, however, a considerable number of prints by him; and, among them, the following;

Judith putting the head of Holofernes into a bag, which is held by her maid; a large upright plate, from Rubens. The first impressions are before the address of C. Galle was inserted.

Christ carrying his cross; a large print, length-ways, on three plates, from Vandyck.

The martyrdom of St. Andrew; a large upright plate, from Rubens.

Seneca in the Bath; a small upright plate, the same.

Folly; a middling-sized upright plate, from Jaques Sordaens.

The card players; a middling-sized plate, length-ways, from Cornelius de Vos.

B E R N A R D V O G E L.

Flourished,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a considerable number of *portraits* by him.

H E N R Y V O G T H E R.

Born, 1407. Died,

He was a painter, born at Strasbourg, where he resided, and engraved on wood. He first adopted, according to professor Christ, a manner of his own; but afterwards he imitated that of Albert Durer, and with success. We have by him the prints for a drawing book, entitled, *a Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers; a Work which no one ever saw the like*, printed at Strasbourg, 1540.

The

The mark of this artist, composed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGHER, a younger brother to the preceding artist, born in 1513. He was a painter and an engraver on wood. He assisted his brother Henry in the execution of his drawing book.

V A L A N T.

Flourished,

A native of France, and an engraver on wood. Papillon speaks of his works in general, with some commendation; but has not specified any of them.

V O L I G N Y.

Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards washed with Indian ink, in so soft and delicate a manner, as to excite the admiration of all that saw them. Having amassed a considerable sum of money, he was assassinated in his lodgings by a ruffian, whose intention was to rob him; but he was prevented by being immediately apprehended and punished as his crime deserved.

V O R S T. See V O E R S T.

M. V A N D E R V O O R T.

Flourished,

This name is affixed to a slight, but masterly etching, representing *boys playing with musical instruments*; a small plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from so slight a specimen, was a man of no mean abilities.

L U C A S V O R S T E R M A N T H E E L D E R.

Flourished, 1630.

No painter, that ever lived, had the pleasure of seeing so great a number of his pictures finely engraved, as Rubens: many excellent artists were contemporary with him, and worked immediately under his eye. His assistance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more successfully from the pictures of Rubens, than Lucas Vorsterman. He applied himself to the study of the human figure, and drew not only very correctly, but with great taste. He was master of the graver, and could handle it with the utmost facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the strokes: and, like Girard Audran, wished to enter into the thoughts of the master, and transcribe, if I may be allowed the term, on

copper, the very life and spirit of his pictures, rather than show his own skill in the mere mechanical part of the workmanship; and whoever examines carefully the works of Vorsterman will confess, that he has succeeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very masterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this style by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted also, while he was in England, some few small subjects for a Mr. Skinner of Rochester.

Vorsterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what master does not appear. He came over into England, and was employed by Charles the First; and also by the Earl of Arundel, for whom he worked occasionally, from the year 1623 to 1631. Vorsterman used a mark, composed of an L. and a V. joined together, as represented upon the plate at the end of the volume.

His works are very numerous. I shall mention the following only, which are ranked among his best engravings:

The fall of the evil angels; a large upright plate, from Rubens.

Lot with his two daughters; a middling-sized plate, length-ways, from Horace Gentilesci.

Lot leaving Sodom; the same, from Rubens.

Job tormented by demons, and tempted by his wife; a small upright plate, from the same.

Susanna and the elders; a middling-sized upright plate, from the same, dated 1620.

The nativity of Christ; a large upright plate, from the same, dated 1620.

The adoration of the wise men; a large print, length-ways, on two plates, from the same.

The adoration of the wise men; a large upright print; differently composed, from the same.

The return from Egypt; the same, from the same. This is engraved in a bold, open manner, much differing from his usual style.

The tribute money; a middling-sized plate, length-ways, the same.

Christ praying in the garden; a middling-sized upright plate, from Annibale Caracci.

Christ taken from the cross; a large upright plate, from Rubens. The first impressions of this admirable engraving are before the name of Corn. Van Merlin was inserted.

Christ dead, supported upon the lap of the Virgin, with angels weeping; a middling-sized plate, length-ways, from Vandyck.

The entombing of Christ; a small upright print, from Raphael.

The angels appearing to the three Maries; a middling-sized plate, length-ways,

St. George on horseback, killing the dragon; a small upright plate, from Raphael.

St. Francis receiving the stigmatics; a middling-sized upright plate, from Rubens.

A concert, consisting of five persons; one of which is a girl playing upon a guittar; a middling-sized plate, length-ways, from A. D. Coster, being a companion to the concert, engraved by S. Bolswert, from T. Rombout.

Several other subjects, and a great variety of admirable portraits, from Rubens, Vandyck, and other masters: and among them, is the portrait of Roockox, a magistrate of Antwerp; a half figure, seated in his cabinet, &c.

LUCAS VORSTERMAN THE YOUNGER.

Flourished,

He was the son and disciple of the elder Vorsterman; but his works are every way greatly inferior to those of his father. He drew portraits from the life, and made several attempts at etching. His productions are not above mediocrity. I shall mention only by him,

The trinity; a large upright plate, from Rubens.

The Virgin in the clouds, surrounded by angels; a small upright plate, from Vandyck.

Part of the ceiling, painted at Whitehall by Rubens.

The satyr and the countryman who blew hot and cold; a middling-sized plate, nearly square, from Jaques Jordaens.

The greater part of the plates for the large folio Treatise on *Horsemanship*, by the Duke of Newcastle.

Several of the plates for the collection of prints, known by the appellation of *the gallery of Teniers*.

Also a considerable number of portraits; some of which are from his own drawings; and a variety of other subjects, from different masters.

SEBASTIAN VOUILLEMONT.

Flourished, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artist, in the historical line, are such as do him no great credit, either with respect to the execution of the mechanical part of his plates, or the correctness of the drawing, in both of which they are exceedingly defective. His etchings are the best. When he attempted to finish them with the graver, he was not successful. The following prints are by him: *The murder of the innocents*; a middling-sized upright plate, from Raphael. *The two disciples with Christ at Emmaus*; the same, from the same. *A holy family*; a small upright plate, from Nicholas Pouffin. *Mount Parnassus*; a large plate, length-ways, from Raphael. He also engraved from his own designs, from those of Daniel Rabel his master, from Parmigiano, Guido, Albano, Romanelli, and other painters.

V O Y E Z.

Flourished, 1760.

A modern French engraver, by whom we have several prints, from Greuse, G. Douw, and other masters.

V R A N X. See F R A N C K.

L U C A S D E U R B I N O.

Flourished,

This artist was probably a painter. His works as an engraver, however, shew him to have been a man of genius. We have a set of prints, belonging to a *drawing-book*, executed by him, from the designs of Michael Angelo, the Carraccii, and other great masters. He worked with the graver only, and varied his style, in some degree, as the designs required. His drawing is correct; and the extremities of his figures are by no means badly marked. He seldom affixed his name at length, but substituted a monogram, composed nearly of all the letters in it. See the plate of monograms at end of the volume. I shall mention only a plate, on which is represented several *skulls* for the drawing-book above-mentioned, because I never saw any other, that had his name at length; it is inscribed LUCAS DE URBINO F.

A D R I A N, or H A D R I A N V A N V R I E S.

Flourished,

He was a native of the Low Countries, and a painter of architecture. We have by him a set of large, coarse etchings of theatrical decorations, which appear to have been hasty productions. They are exceedingly slight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the same family, and painters of architecture, as well as engravers.

M O S E S U Y T E N B R O E C K, C A L L E D L I T T L E M O S E S.

Born, Died, 1650.

He was a native of the Low Countries, and supposed to have been the disciple of Poelenburg; because he imitated his style so happily, that his pictures have been sold for the works of that artist. His subjects were landscapes, which he usually embellished with historical subjects, taken from the Greek and Roman poets. He amused himself with the point; and we have many spirited, though slight etchings of *landscapes* by him, from his own compositions; but the figures, which he has introduced, are usually very incorrect.

R E M I V U I B E R T.

Flourished, 1640.

He was a native of France, and a painter; but he also engraved several plates

plates from his own designs, and from the pictures of other painters. The following are by him: *Adam receiving the forbidden fruit from Eve*; a large upright plate, from Raphael. *Christ taken from the cross*, from Poussin; a middling-sized plate, length-ways. *The cure of one possessed of the devil*; a middling-sized plate, nearly square, from his own compositions, &c.

V O U R M A C E. See W O R M E S.

W.

J E R O M W A C H S M U T H.

Flourished,

HE resided at Vienna, where he engraved, from his own inventions, *the elements and seasons*; small upright plates, in the style of Bernard Picart, but they are not equal to the works of that artist in point of merit.

C O R N E L I U S D E W A E L, or W A A L.

Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his studies in Italy. He excelled in the representations of battles and landscapes; and his pictures are much esteemed. We have by him several very spirited etchings, from his own compositions; and, among them, the following: *A tennis court, with peasants fighting*; a small plate, length-ways.

J O H N B A P T I S T W A E L, or W A A L.

Flourished, 1650.

He was of the same family with the preceding artist. He made a considerable number of slight etchings, from the designs of Cornelius de Waal, his relation; and, among them, a set of middling-sized plates, length-ways, representing *the history of the prodigal son*.

I S A A C W A E S B E R G E.

Flourished,

We have several *portraits* engraved by this artist, and, among them, one of *Admiral Ruyter*, a half length, in a style something resembling that of Cornelius Visscher, after Hend. Berckmans. He wrote his name Ysack Waesberge.

H A N S,

HANS, or JOHN ERHARD WAGNER.

Flourished,

He was a native of Strasbourg, and engraved, on copper, a considerable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JAQUES WAGNER, another engraver, and probably of the same family with the preceding, according to professor Christ, inscribed his plates, I. Wa. *fe.*

JOSEPH WAGNER.

Flourished, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to study engraving, he forsook the former, and applied to the latter very successfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he settled, and carried on a very considerable commerce in prints. His first attempts with the graver were the portraits of the three princesses, *Anne, Amelia, and Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are so common, that it will be needless to specify them in this place. Joseph Wagner was the tutor of Mr. Bartolozzi.

P. A. WAKKERDAK.

Flourished,

This name is affixed to the portrait of *Kenou Simons Hasselaer*.

W A L B U R G.

Flourished,

He was a designer and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

J A C O B W A L C H.

Flourished,

The name given to a very ancient engraver on copper, who was a native of Germany, and is said to have been the master of Michael Wolgemut. The engravings attributed to this artist are marked with a W. to which is added a species of cross.

His style of workmanship bears great resemblance to that of Israel Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a disciple of that master.

Now if the name of this engraver be Walch, there seems to be very little reason for supposing him to have been the tutor of Wolgemut; not only because

because his prints do not appear to be sufficiently ancient, but because we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a distant resemblance to those of Walch; which circumstance certainly strengthens the other objections. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no small pains in the delineation of it; but, from a want of knowledge in perspective, his designs are confused, and lose that effect, which otherwise would have been sufficiently agreeable. He drew very incorrectly; and his compositions are in that stiff style, which distinguishes the early works of the German school. I shall mention the following prints by this master, whose mark may be seen on the plate at the end of the volume. It is to be observed, that there are some few prints marked with the cross only, without the W. but these have all the appearance of being more ancient than those of Walch, and differ, in every respect, from them. They are much more rudely engraved; and in a bolder and more determined style, resembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I shall first notice two prints, marked with the cross without the W.

A wild man, hairy all over, fighting with a bear; a very small upright plate. A woman seated, caressing a unicorn; the same.

The following are marked with the W. and the cross, namely,

Elizabeth seated on a species of throne, reading. The Virgin Mary, with the infant Christ, appears below. On the right hand, David is represented with his harp; and on the left, Aaron. Behind the throne arises a genealogical stem of the lineage of Christ, from David to Joseph, represented as usual, by half figures; a very large upright print.

A Gothic ornament for a crossier; a large upright plate.

The inside of a Gothic building; a middling-sized circular plate.

A ship striking against a rock; a small plate, length-ways, with this inscription, Haerdze.

Tents, with soldiery armed and on horseback; several small plates, length-ways.

Several narrow upright plates, representing different saints standing in niches of Gothic architecture.

Three skulls in an arch, ornamented with Gothic work; a small plate, length-ways.

G E O R G E W A L C H.

Flourished,

A more modern engraver. His works seem chiefly to consist of portraits, executed with the graver only; but in a style which does him little credit. I shall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. WALCH is a name affixed to some very indifferent portraits in mezzotinto. They are not worth particularly specifying.

SAMUEL.

S A M U E L W A L E.

Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the booksellers. He designed *frontispieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artists. He was a man of abilities; though his compositions do not manifest any extraordinary exertion of genius. He was professor of Perspective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have some few *vignettes*, slightly etched by himself.

W I L L I A M W A L K E R.

Flourished, 1760.

He was a native of England, and resided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints:

The Flemish entertainment; a large plate, length-ways, from Van Harp.

The power of beauty; the same, from P. Lauri.

The family of Balthazar Gerbier; the same, from Vandyck.

A N T H O N Y W A L K E R.

Flourished, 1760.

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the booksellers, and we have by him a considerable number of *frontispieces* and *vignettes*, from his own designs; some of which are not destitute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined style; but the manner which he adopted is so heavy and confused, that it is often difficult to distinguish one figure from another. He engraved several large plates for Mr. Alderman Boydell's Collection; among which are the following:

Curius Dentatus refusing the presents of the Samnites; a large plate, length-ways, from Pietro da Cortona.

The village lawyer and his clients; the same, from Hans Holbein.

The angel departing from the house of Tobit; a large upright plate, from Rembrandt.

W A L K E R T. See V A L K E R T.

I S A A C W A L R A V E N.

Flourished, 1740.

He was a native of Amsterdam, and a painter. He etched, according to Basan, several small plates, from his own compositions.

J. WANDE-

J. W A N D E L A A R.

Flourished, 1720.

This ingenious artist was a native of Holland. He worked much for the booksellers; and we have many *portraits* and *vignettes* by him; but his greatest and best engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the subjects by himself, under the direction of Albinus. They are engraved in a clear, neat style, well adapted for the purpose. We have an edition of this capital publication, translated into English; and the figures are copied in the same size with the originals, by Grignion, Ravenet, Scotin, and other engravers.

J O H N W A R N I R.

Flourished 1636.

I have seen very few prints by this artist; and they are copies from Albert Durer, and other old German masters. They are neatly executed, but have all the servility of mere imitations. Much must be said for his youth: for he appears to have been only sixteen years of age, when he copied a *St. Jerom, seated before a crucifix, with a city in the back-ground*; a small plate, length-ways, from Albert Durer; and, at the age of seventeen, *the apostles*, small upright plates, from the same master. To the first he signs his name, JH. WARNIR, Æ. 16. 1636; the second are thus marked, JH. W. Æ. 17. precisely in the same manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a mistake can hardly be made, for Wierix lived nearly eighty years prior to this artist. But in case of the omission of the date, I can only add, that the prints by Wierix are superior to those of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's estate; or, at least, if we do, they are without signatures.

C. A. W A S T M A N.

Flourished, 1736.

This engraver resided in Russia, and might probably have been a native of that country. We have several *portraits* by him; but they are so indifferent, as not to deserve particularizing.

H E N R Y C L A U D E W A T E L E T.

Flourished, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amusement, took up the point and the graver. Basan informs us, that he was a member of the several academies of painting in France and Italy. We have by him, *Venus nourishing the Loves*; a small upright plate, from Rubens. A large *landscape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He also engraved from Teniers, Greuse, and other masters.

A N T H O N Y W A T E R L O O.

Flourished,

This celebrated artist was a native of Holland. He flourished in the sixteenth century, and excelled in painting landscapes. We have a considerable number of masterly etchings by him. They consist of *landscapes*, evidently taken from nature, simply as she appeared, without any embellishment. His woods and entrances into forests are admirable; and he was no less successful in his cottage scenes, and other views of the domestic kind. They are etched in a very slight, expeditious style; but with the hand of the master. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the masses of shadow. The etchings by this master are of various sizes, and rather numerous, amounting, according to Le Comte, to 153. I shall mention only a middling-sized upright print, in the front of which is a *water-mill*, a much esteemed etching, by him. He sometimes signed his plates with the initials, A. W. f. and sometimes he used a monogram, composed of an A. and a W. joined together. See the plate at the end of the volume.

H E N R Y W A T M A N.

Flourished, 1650.

He is cited by professor Christ, as an engraver of landscapes; and is said to have marked his prints with an H. and a W. joined together.

T H O M A S W A T S O N.

Born, 1750. Died, 1781.

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave just reason to form very high expectations in his favour; but he died in the flower of his age. His father is still living, and keeps a printshop in the Strand, where he sells the greater part of his son's works, the plates themselves being in his possession. I shall mention only the following: The portrait of *Alderman Sawbridge, in the character of a Roman Senator*; a large upright plate, from West. *Dr. Newton, Bishop of Bristol*; a middling-sized upright plate, from Sir Joshua Reynolds. Six of the *Windsor beauties*, from Lely; half-sheet prints. The portraits of the *right honourable lady Townshend and her two sisters*; a very large plate, length-ways, from Sir Joshua Reynolds.

A N T H O N Y W A T T E A U.

Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting conversations, encampments of armies, and landscapes; and his pictures are much esteemed in France. His first instructions he received from an indifferent painter, in the place where he was born; and afterwards

wards he was assisted in his studies by Claud Gillot; but, after all, he owed the most to his own assiduity. He etched a slight, spirited plate, representing *soldiers fatigued with their march*; and a set of *habits a-la mode*, from his own compositions. He died, A. D. 1721, at a country house in the vicinity of Paris.

CONRAD WAUMANS.

Flourished, 1650.

He was a native of Antwerp, and the disciple of Peter Bailliu, whose manner of engraving he imitated. For any thing I see, the works of Waumans are equal to those of his master; and they are subject to the same objections, especially with respect to the drawing, which in both is exceedingly incorrect and heavy. I shall mention the following prints only by this engraver: *Christ taken from the cross*; a large upright plate, from Rubens. *The assumption of the Virgin*; a small upright plate, from the same. *Mars and Venus*; a middling-sized upright plate, from Vandyck. And a considerable number of *portraits*, from different painters.

J. WEBBERS.

Flourished, 1656.

He engraved several *views of the churches and public buildings at Amsterdam*, which were published, A. D. 1656, accompanied with a description in Dutch and French. They are very little above mediocrity.

J. DE WEEERT.

Flourished, 1605.

This engraver was probably a native of the Low Countries; but he resided at Paris. He worked with the graver only, in a very neat, laborious style, without much taste; and the outlines of his figures are very incorrectly drawn. I have seen several *frontispieces* and other *book-plates*, by him. He also engraved a set of small upright plates, representing *the life and passion of Christ*, from his own compositions, published by John le Clerc, with French verses under each print.

JOHN WEIGEL.

Flourished,

He was a native of Germany, and is spoken of as an engraver on wood. I am not acquainted with his works.

CHRISTOPHER WEIGEL.

Flourished, 1690.

He resided at Augsbourg, where he published a set of cuts, in large quarto; the subjects of which are taken from the Old and New Testaments. Each plate contains four small subjects; and the number of the plates

amount to 100 for the Old Testament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himself, and from his own designs; and though there is nothing very commendable in them, separately considered, they prove him, at least, to have been a man of some genius and fertility of invention. M. Heineken, speaking of this artist, informs us, that he also engraved in mezzotinto.

FRANCIS EDMOND WEIROTTER.

Flourished, 1760.

This artist was a native of Germany, and a painter of landscapes. He resided many years at Paris, from whence he went to Italy. After some stay in that country, he came back to Paris. Soon afterwards he returned to Germany, and settled at Vienna, where he was appointed Professor of the Academy of Drawing and Painting. We have a great number of excellent *landscapes*, etched by this master, in a free, bold style. The masses of light and shadow are broad and well disposed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they represent; and are therefore valuable on that account, as well as for their great merit. They are all of them small plates, and are formed into different sets, twelve or more in each set. They consist of *views of ruins, bridges, churches, cottages, and the like*.

SAMUEL WEISHUN.

Flourished, 1630.

This artist resided at Dresden, and at Perna. He engraved a considerable number of *portraits*, which are executed with the graver only, in a very neat, but stiff and tasteless style. I shall mention only the head of *Daniel Senneftus, Wittenb. Profess.* a small upright plate, dated 1627. Professor Christ speaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and these letters are in some few instances joined together.

NICHOLAS WELBRONNER.

Flourished, 1530.

To this artist are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are small ornamental plates of foliage and small figures, in imitation of the style of Sebald Beham; but by no means equal to the works of that artist. I shall particularize only, a figure of *Adam*; a small upright plate, dated 1534. *Eve, with the serpent*; the same, its companion. A very small *frieze*, length-ways, representing several *children fighting*, dated 1533. Welbronner may properly be ranked among the little masters.

W E N.

W E N C E S L A U S.

Flourished, 1481.

In the collection of Dr. Monro, I found a very singular print, valuable on more accounts than one. It is a copy from the *death of the Virgin*, a middling-sized upright plate, originally engraved by Martin Schoen. It has not only the name of the artist inscribed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; because it bears the evident marks of a servile imitation. It is highly probable, that Wenceslaus was the disciple of Schoen; for he adopted his manner of engraving, though he was not equally successful. It must indeed be owned, that, at times, he attempted the style of Israel Van Mecheln. Another observation arises from a strict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the same artist, though they have usually been attributed to Michael Wolgemut, the master of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the inscription that follows it is not so easily understood. Underneath the print is written with the pen, WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the satisfaction of my readers, copied the whole inscription, at length, upon the plate at the end of the volume. The following prints, which I shall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Israel Van Mecheln.

The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a small upright plate.

A gentleman and lady walking together; Death appears behind a tree in the back-ground.

The last supper; a small plate, length-ways.

The crucifixion of St. Andrew; the same, nearly square.

The life and passion of Christ; a set of small upright plates.

All the above are from, and in the style of M. Schoen. Those that follow are from J. Van Mecheln, and in imitation of his style.

Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a small upright plate. Albert Durer engraved this subject so exactly, that it seems as if he had rather taken his copy from the print of Wenceslaus, than from the original.

An old man leading a little boy, with a woman, having a girl at her back, following him; a very small upright plate.

A lover entertaining his mistress; the same.

J. G. W E N G.

Flourished, 1630.

A name affixed as the inventor and engraver to a print, representing, *Minerva visiting the Muses*. It is a dark etching, something in the style of
Le

Le Hooghe, and sufficiently neat. It is dated 1630, and appears to have been the work of a painter.

W E N G H.

Flourished, 1509.

I have seen a print with this name affixed to it, which indeed has nothing, but its scarcity, to recommend it. It appears to have been a first attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-sized plate, length-ways, nearly square, and represents *a male and female figure almost naked*. Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; possibly by mistake for OENONE, the nymph which Paris forsook for Helen. It appears to be the work of a German, imitating the style of the Italian artists.

W E R D L E R.

Flourished,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart in armour*.

T E L M A N V A N W E S E L.

Flourished,

He was probably a native of the Low Countries. By an inscription upon one of his plates, he informs us, that he was a goldsmith. His works are chiefly copies from the works of other engravers, and very badly executed. I shall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inscribes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Also *several soldiers conversing*, from Albert Durer; a small upright plate, marked T. M. W. And *St. Christopher*; a small upright plate, from one of the old German masters, marked T. W.

A R N O L D V A N W E S T E R H O U T.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and settled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear style; but without sufficient force to produce an agreeable effect; and the outlines of his figures are not so correct, as might be wished. The following are by him:

The Virgin with the infant Christ; a middling-sized upright plate, from Carlo Maratti.

Christ taken from the cross; the same, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the same picture.

St. Paul preaching at Athens; the same, from J. Baptist Lenardi.

Also a great number of *portraits* and other subjects, from his own compositions, and from those of various masters.

H. WEST-

H. WESTPHALEN.

Flourished,

To a whole sheet map of *Denmark* and *Sweden*, engraved in a very slight style, this name is affixed. *H. Westphalen. sculp. Hamb.*

P. F. W E T.

Flourished,

He etched some slight, ornamental foliage for goldsmiths and jewellers. They are small plates, length-ways.

N. W E Y D M A N S.

Flourished,

I have seen by this artist a small upright print, nearly square, in which is represented *a country surgeon lancing the forehead of a woman. She is supported by a man, who stands behind her.* It is executed with the graver, in a slight scratchy way, so as to resemble an etching. It is from a design of his own; and, upon the whole, but a very indifferent print.

J O H N W E Y E R. See W A Y E R.

N I C H O L A S W E Y E R.

Flourished, 1567.

To this artist professor Christ attributes the engravings, marked in this manner, N. 1567 W. He speaks doubtfully, and has not specified any of the subjects.

H A N S, or J O H N W E Y E R.

Flourished, 1610.

He was a native of Cobourg, and a painter. Professor Christ informs us, that there are several engravings by him in an excellent style, marked with the initials, H. E. W. and dated 1610 and 1612; but the subjects are not specified.

G A B R I E L W E Y E R.

Flourished, 1610.

He was a painter, and resided at Nuremberg, where he painted many pictures, and made a considerable number of designs for the engravers. He also engraved himself on wood, in a spirited style, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the same manner expressed upon the plate at the end of the volume.

JOHANSEN WEYNER S.

Flourished, 1611.

This artist, according to professor Christ, marked his plates with a bunch of grapes, which, it seems, bears some allusion to his name. He engraved on copper, from the designs of Christopher Schwartz.

R O B E R T W H I T E.

Born, 1645. Died, 1704.

He was a native of London, and became the disciple of David Loggan, for whom he drew and engraved many architectural views. He applied himself mostly to the drawing of portraits, in black lead, upon vellum; and his success in taking likenesses procured him much applause. His drawings, indeed, were certainly much superior to his prints. We are informed, that White drew the portraits of *Sir Godfrey Kneller and his brother*, which were inserted in *The Lives of the Painters* by Sandrart; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amassed, by his business, a fortune of four or five thousand pounds; yet by some misfortune, or sudden extravagance, the greater part of it was expended, and he died in indigent circumstances, at his house in Bloomsbury, A. D. 1704. His plates were sold to a printseller, in the Poultry, who, in a few years, enriched himself by the purchase. It is remarked, that he was paid thirty pounds for a portrait of the *King of Sweden*. This sum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his best engravings.

George earl of Cumberland, habited for a tournament; a whole length, in folio.

James earl of Perth; an oval, in folio.

Seven bishops; seven small ovals in one print, a half sheet.

Five bishops, who suffered martyrdom; five small ovals in one print, the same.

Lady Susanna Temple; an oval, in folio.

Lady Ann Clifford; the same.

Dr. Burnet (afterwards Bishop of Salisbury); an oval, in folio, from Mrs. Beal.

Thomas Flatman, after Hayls; an oval, in octavo.

Prince Rupert, from Kneller; a large half sheet, in an oval.

Sir John Fenwick, after Wissing; the same.

He engraved several *frontispieces* and other *book plates*, and scraped some few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artist would look infinitely better, if they were not so disguised, as they are, in general, by large, tasteless borders; which, though intended for ornament, certainly are none.

GEORGE

G E O R G E W H I T E.

Flourished, 1720.

He was the son of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is also said, that he painted sometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfinished by him, and also engraved several heads himself, which are neatly executed; particularly the portraits of the *Duke of Ormond* and *Lord Clarendon*; small upright ovals. But he chiefly practised in mezzotinto; and was so successful, that he was sometimes paid twenty guineas for a single plate. He used frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in several instances adds to the firmness of the effect. It is uncertain when he died; so late as the year 1731, he engraved the portrait of *Bishop Weston*. His best mezzotintos are as follows:

Sylvester Petit, a half sheet print.

Sir Richard Blackmore, in an oval; the same.

Colonel Blood, who stole the crown; in an oval, a large quarto plate.

John Baptist Monoyer, the celebrated flower painter; in an oval, a half sheet print, from Kneller.

Jack Shepherd; a half sheet print, from Sir James Thornhill, &c.

T H O M A S W H I T E.

Flourished, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from some obscure master, he was employed by Mr. Ryland to assist him in the back grounds of his plates. He succeeded best in architectural engraving; and the greater part of the plates for a large work, in folio, being a continuation of the *Vitruvius Britannicus*, by Wolf and Gandon, are executed by him. His name is also affixed to a middling-sized *landscape*, length-ways, from Brughal. This plate was etched by T. Saunders; and White was assisted in the finishing of it by Mr. Ryland. He died in London eight or ten years since.

C H A R L E S W H I T E.

Born, 1751. Died, 1785.

He was a native of London, and a disciple of Robert Pranker. After he had served his apprenticeship, he quitted the manner of engraving in strokes, and worked chiefly, if not entirely, in the chalk style. *Children at play*, and other trifling subjects of that kind, from drawings by ladies, constitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater consequence, which would have done him much honour, if he had lived to see them completed. He died of a violent fever on Sunday the 28th of August, 1785, in the thirty-fourth year of his age.

W I T [418] W I E

C H A R L E S W I T W E L L.

Flourished, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is said to be the neatest of the whole set.

W I B E R T. See V U I B E R T.

J. W I C H M A N.

Flourished, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole sheet print, representing *the besieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkish and German Generals* are represented at the top; and the portraits of the *Emperor of Germany* and the *grand Sultan*, at the bottom. It is a slight, coarse etching, and has very little to recommend it to the public notice.

E L I A S W I D E M A N.

Flourished, 1648.

He was a native of Germany, and resided at Augsbourg. He engraved a very large number of *portraits, frontispieces, and other book-plates*, from his own designs. They are incorrectly executed, and in a stiff, tasteless style. I shall mention only a set of small folio plates of illustrious personages, to which is prefixed this title: *Comitum Gloriæ centum qua Sanguine qua Virtute illustrium Heroum Iconibus instructum*, &c. published at Augsbourg, 1648; to which he affixed his name, *E. Wideman, del. et sculp.*

W I D I T Z.

Flourished,

An ancient engraver, mentioned by Professor Christ, upon the authority of Bernard Jobin. He is said to have been a native of Strasbourg; but no reference is made to his works.

W I E L A N T, or W I L L A N T.

Flourished,

A name affixed to the following portraits: *John Clauborgius*, in quarto. *John Colerus*, from Bodecker, the same.

M. V. W I E N B R O U C K.

Flourished,

I have seen this name affixed to some hasty, incorrect etchings, in a painter's

painter's style; and, among them, to a middling sized plate, length-ways, representing *an old man seated, to whom a youth is relating a message.*

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN.

Flourished, 1620.

He was a native of Holland, and a painter of *landscapes* and *shipping*, of some eminence. He etched, for his amusement, several excellent plates, from his own designs, consisting of *landscapes* and *sea views*.

JOHN WIERIX, or WIERX, or WIERINX.

Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifested itself at a very early period of his life. We knew not from whom he learned the first principles of drawing and engraving; but probably he owed them to his own application. He studied the works of Albert Durer very attentively, and built his taste upon them; but from too close and servile a mode of copying them, he contracted a stiffness, of which he never divested himself. There is little or no originality in his prints. His genius seems to have been confined, and he was fearful of venturing beyond the bounds of a copyist. The incomparable neatness of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increased by the correctness of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he must have paid to that part of his profession. His works are exceedingly multifarious, consisting of devotional subjects of various kinds, and sizes, and chiefly from his own compositions. I shall confine myself to the few following prints by this master:

Adam receiving the forbidden fruit from Eve; a small upright plate, laboriously copied from the celebrated print of the same subject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

An allegorical subject, representing the redemption of mankind; a small upright plate, from his own composition.

Christ taken from the cross; a small plate, length-ways, from B. Passeri.

Christ taken from the cross; a small upright plate, from Otho Veen.

A set of *devotional subjects*, taken from the New Testament, for a book of meditations upon the evangelists, by Natalis, from Martin de Vos and B. Passero. He was assisted in this work by Jerom and Anthony Wierix.

A considerable number of portraits, and, among them, the following:

James the First of England, and his Queen, whole lengths; a small upright print, very scarce.

Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and Mary de Medicis, &c.

He also engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other masters.

He marked his plates with the initials, I. W. F. and sometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help observing in this place, that I have seen a copy of the engraving by Martin Rota, from the *last judgment*, by Michael Angelo Buonaroti, nearly the same size as the original, very accurately executed; and upon the grave-stone at the left hand corner is this inscription, *Johan Wirings calavit*, which, I suppose, is intended for Wierinx; such a small difference in the spelling often occurs among the Dutch and German engravers.

JEROM WIERIX, or WIERINX.

Flourished, 1580.

He was of the same family with the preceding artist, and by some is said to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his style with so much precision, that it would be a matter of the utmost difficulty to distinguish the works of the one, from those of the other, were it not for the marks. The prints of St. Jerom possess the same extraordinary neatness, which we admire in those of John; are as correctly drawn, and equally deficient in taste and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. HERONIMVS. W. fe. I. W. and also with a monogram, composed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are still more numerous than those of John. They consist chiefly of *allegorical and devotional subjects, figures of the apostles, saints, and fathers of the church*; the far greater part of which are from his own compositions. I shall specify the following only:

A holy family, with St. Catherine; a middling-sized upright plate, from Dion Calvert.

Christ dead, supported upon the lap of the Virgin; a middling-sized plate, lengthways, from John Mabuse.

A set of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

The scourging of Christ; a large upright plate, from M. Lucas Romanus. This is one of his largest prints, and, in my opinion, one of his best, though not so neat as his others.

St. Jerom, St. Augustin, and the fathers of the church; a middling-sized upright plate, from the same, dated 1586.

Lucretia stabbing herself, from his own composition; a middling-sized upright plate.

Part of the small upright plates, taken from the Old and New Testament, for meditations upon the evangelists, in conjunction with John and Anthony Wierix; and some few *portraits*.

ANTHONY

ANTHONY WIERIX, or WIERINX.

Flourished, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the same neat, laboured style, especially when he worked upon small subjects; but his larger prints are executed with more freedom; which, of course, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the same sort of subjects; often indeed working conjointly with him. I shall mention by him the few following prints only:

The life of Christ; a set of middling-sized plates, length-ways, from Martin de Vos. Part of the plates for a set of *historical subjects*, taken from the Old Testament; the same, from the same. *Christ carried to the tomb*; a small plate, length-ways, from his own composition. *St. Jerom praying, accompanied by two angels*; a middling-sized upright plate, dated 1584, the same. This I conceive to be one of his best prints. *The death of St. Francis*, from Camillo Procacino; a middling-sized upright plate. Also several *portraits*; some of which are much esteemed.

NICHOLAS WILBOR.

Flourished, 1536.

Perhaps this name should have been written, Willeborts; and then he might be of the same family with Thomas Willeborts, whose cognomen was Boffchart, an historical painter of some eminence. The present engraver, however, does not seem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his style of engraving; but very unsuccessfully. I shall mention only, a very small upright plate, representing *a soldier*; a back figure: upon the top is written, HOPTMAN; at the bottom, the date 1536 reversed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a stroke, denoting some abbreviation. After all he is probably the same artist with him mentioned under the appellation of Welbronner.

JOHN GEORGE WILLE.

Flourished, 1760.

He was a native of Germany, and resided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever surpassed him in the clearness and beauty of the strokes, which he laid with that instrument. His style was particularly adopted to express silks, fattins, and all kinds of shining draperies; a proof of which is evident in the print, representing *the death of Cleopatra*. The figure is habited in white fatten, which the engraver has so successfully imitated, that the pencil of the most able painter could not exceed it. The prints by this admirable artist are not uncommon. I shall mention only, *the walking musician*; a large upright plate, from Dicticy. And *the death of Cleopatra*; a middling-sized upright plate, from G. Netscher.

ROBERT

R O B E R T W I L L I A M S.

Flourished, 17

He was a native of Wales, but resided chiefly in England. By some accident he sprained his leg, which occasioned so great a lameness, that he was obliged to suffer amputation; which operation he survived many years. He scraped in mezzotinto a considerable number of portraits; some of which are spoken of with commendation; particularly a head of *Sir Richard Blackmore*. I shall mention also by him, *George Prince of Denmark*, in an oval; a half-sheet print, from Wiffing. *Madam Sidley*; the same, from the same.

W I L L I A M W I L L I A M S.

Flourished, 1760.

This name is affixed to two *views of the town of Halifax*. They are very slightly etched; and are probably the amusement only of a leisure hour, by some gentleman of that place.

P. W I L L I A M S O N.

Flourished, 1660.

This artist was a native of England, and resided in London. He was apparently a publisher, as well as an engraver. He worked with the graver only; but in a style, that does no great credit to his taste. I have seen by him some small subjects, relating to *the concealment of Charles the Second*, dated 1667. He also engraved several portraits; and among them that of *Mildmay Earl of Westmoreland*, in an oval, a half-sheet print.

W. W I L S O N.

Flourished,

This artist engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lansdown.

V A N D E R W I L T.

Flourished,

A Dutch mezzotinto scraper. He executed several prints, from the pictures of Brouwer, Schalken, and other masters.

W I N G A R D E. See W Y N G A E R D E.

F. W I N G A N D O R P.

Flourished, 1672.

This artist worked with the graver only. We have by him several *frontispieces*, and other *book-plates*, which are scarcely worth particularizing.

HENRY

H E N R Y W I N S T A N L E Y.

Flourished, 1780.

This unfortunate man was the projector and builder of Eddystone Light-house, which he thought he had erected sufficiently strong to resist the force of the winds and waves. He is indeed reported to have said, when questioned concerning it, that if it was ever blown down, he hoped he should be in it himself. If such a wish was expressed by him, it happened accordingly. For in a great storm, the light-house was overthrown, and he perished in the midst of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched several *views of the palace at Audley End*, which he dedicated to James the Second, and added an inscription to the honour of Sir Christopher Wren. These prints are said to be very scarce.

H A M L E T W I N S T A N L E Y.

Flourished, 1725.

He was the son of Henry Winstanley, mentioned in the preceding article. His father designing that he should be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of design. After he left Kneller, he went to Italy, where he resided some time. At his return he seems to have applied himself to etching and engraving only. He published a set of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly slight, and by no means equal to what might have been expected from him, when we consider the advantages he had of improving himself abroad. We have also by him a set of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

A. W I N T E R.

Flourished,

He engraved the *ornamental parts and figures* for an *almanack*, published at Amsterdam.

J. W I R Z.

Flourished,

This name is affixed to a portrait of *Theodore Meienus*; a small whole length, from G. Meyer: it is a slight, neat etching, by no means devoid of merit.

J A Q U E S D E W I T.

Born, 1695. Died, 1754.

This artist was born at Amsterdam, and was placed first with Albert Spiers, a portrait painter. Upon leaving this master, he entered the school of Jaques Van Halen, a painter of history; afterwards he studied carefully the

the works of Rubens. He succeeded both in portraits and historical subjects; but particularly excelled in imitating basso-relievos, which he performed both in oil and in fresco, to the highest degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with specimens of his works; and one entire room in the Stadthouse is painted by him. He died at Amsterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jesuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other business prevented his completing them; which was afterwards done by John Punt, an engraver of Amsterdam. De Wit etched, from his own designs, a set of six small plates, length-ways, representing *groups of boys*. They are executed in a very spirited style. And *the Virgin and Child*; a small upright plate.

HANS, or JOHN WITDOECK.

Flourished, 1635.

The name of this engraver is also written WITHOUc and WITDOUC. He was a native of Antwerp; at which city he principally resided. Basan says of him, "this again is one of those artists, who knew how to express (upon copper) the taste, the manner, and the powerful effect, of the pictures of the great Flemish masters, from whose works he engraved." I own; to me this elogium seems to be, in a great measure, undeservedly bestowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expressed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates less exceptionable. It proves that he had very little command of the graver, or did not sufficiently study that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; because they are in several instances the only copies we have of those capital paintings by Rubens. The following, among many others, are by him:

Melchizedeck presenting bread and wine to Abraham and his followers; a middling-sized plate, length-ways, from Rubens.

A nativity; a middling-sized upright plate, from the same painter. This plate underwent several alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second have the address; after which the plate came into the hands of S. Bolswert, who retouched it, and made it infinitely superior to what it had been. He effaced the name of Coeberchs, and inserted his own. This print is distinguishable by the great shadows of the figures, which appear upon the wall.

The elevation of the cross; a large print, length-ways, on three plates, after the same painter.

Christ with the two disciples at Emmaus; a middling-sized plate, nearly square,

square, from the same. There are some few impressions of this plate, with the addition of a tint from a wooden block; but these are very rare.

The assumption of the Virgin; a large upright plate, from the same.

St. Cecilia playing upon a harpsicord; a middling-sized upright plate, from the same. This plate was afterwards retouched by Bolswert.

He also engraved from Cornelius Schut and other masters.

PETER WOERIOT, or WOEIRIOT.

Flourished, 1550.

He was a native of Lorraine, and is said to have been born at Barle Bue, about 1510. He resided at Lions, and was a goldsmith. He amused himself with the graver; and we have several prints by him, from his own compositions, very neatly executed. They are incorrectly drawn, and destitute of effect, from the lights being scattered, and the masses of shadow not sufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was also an engraver on wood; and that his works of that species are exceedingly numerous, and such as do him much credit for their neatness, and the delicacy of the workmanship. He marked his prints with a sort of double cross, which Papillon calls *la petite croix de Lorraine*, or the little cross of Lorraine. This mark is copied upon the plate at the end of the volume.

On copper I have seen, by Woeriot, *Phalaris put into his own brazen bull*; a small upright plate. *A woman with two children in her arms, casting herself on a funeral pile*; the same, its companion. Two small *landscapes*, length-ways, into which are introduced a prodigious number of figures. In the one is represented *a funeral oration*; and in the other *two naked men fighting, at the top of a funeral pile*. According to Basan, he also engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in sepulchris rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

GEORGE ANDREA WOLFGANG.

Flourished,

He was a native of Germany, and a goldsmith, who amused himself with the graver. We have several *portraits* by him, which have very little merit to recommend them to the notice of the collector.

JOHN GEORGE WOLFGANG, grandson to the preceding artist. He also engraved a considerable number of *portraits*. They are neater and better, in every respect, than those of his grandfather. We have several prints by him for a work, in folio, entitled, *Notitia Universitatis Francofurtanæ*, published 1707. In the inscription upon these plates, he styles himself Engraver to the King.

ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved *portraits*.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the same family with the foregoing artists were also engravers.

MICHAEL WOLGEMUT, or WOLGEMUTH.

Born, 1434. Died, 1519.

This celebrated artist was a native of Nuremberg. He is said to have been instructed in the principles of painting and engraving by Jacob Walch. The truth of this assertion is exceedingly doubtful; and I have given my reasons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is said, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a simple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceslaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W. alone as a mark; and the greater part of his works consist of copies from the engravings of other masters; and the same hand is easily traced in all, or the far greater part of the prints so marked; for which reason one may fairly conclude that they are all the production of one and the same person. Besides, judging from the boldness and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the designs, we cannot easily be led to conceive, that there should be that servility, and laboured style of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might justly have been expected from the engraver of the Nuremberg Chronicle.

We have some few excellent engravings on copper, executed about this time; these have much of that spirited style in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. surmounted by a small o; and these prints, I verily believe, are the productions of his graver. For this reason I shall describe the one following very particularly; and this may serve as a specimen for all the rest. In the collection of Dr. Monro, I found a very fine impression. It is ten inches and a half high, by seven inches and a half in width, and represents *an old man seated in a praying posture*. He has a standard or flag, resting upon his left shoulder, and a book before him. Behind him is an armorial shield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a scroll, upon which is written; *SEE WILHELME DVX AQUITAINIE ET COMES PICTAVIENSIS*. The head of this figure is well drawn; the hands are marked in a spirited manner; the folds of the drapery are broad, and boldly expressed; and the whole is composed in a style which does much honour to the artist. With respect to the mechanical part, it is executed with

with the graver only, in a dark, clear style; yet without formality, so as to have the effect of a neat etching.

With respect to the works on wood by this master, I need only inform my reader, that he, conjointly with William Pleydenwurff, designed and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and usually known by the appellation of the *Nuremberg Chronicle*.

It is no small addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name so greatly celebrated in the annals of engraving.

J. W O O D.

Flourished, 1740.

He was a native of England, and probably a disciple of Chatain. He resided in London, and engraved several landscapes from Salvator Rosa, and other masters, in a style that does him much credit.

W O O D M A N.

Flourished,

A name affixed to the portrait of *Andrew Bruce* of Exeter, after Jackson.

W I L L I A M W O O L L E T T.

Born, 1735. Died, 1785.

Of all the species of engraving which have been practised, none lay longer in obscurity, or made more rapid steps to perfection within our own memory, than that of landscapes. The old engravers had no idea of the beauty and powerfulness of effect, which were to be produced by a union of the point and the graver. The graver alone was insufficient for the task; and those productions, which were viewed with admiration in former times, are now considered as very mean specimens of this beautiful branch of the art of engraving. Indeed Bolswert, without the assistance of the point, went greater lengths, than any of his predecessors; but all his exertions fell short, when compared with landscapes of the present day.

It is in England, that landscape engraving has been carried to the greatest perfection; and to whom do we owe more, than to the justly celebrated artist, whose works I am now considering? With respect to the grand and sublime, if I may be allowed the terms in landscapes, the whole world cannot produce his equal; and it was the peculiar happiness of Wilson, that his best pictures were put into the hands of this master, who so perfectly well understood the intention of the painter, and expressed the very spirit of his ideas upon the copper. Woollett, however, did not confine himself to landscapes; he engraved historical *subjects* and *portraits* with the greatest success. But I need not enlarge upon this subject; the extensiveness of his abilities is well known; and his great merit so universally acknowledged, as to render it absolutely needless. I shall only add the following character of him, drawn

up by one of his friends, which is plain truth, without any unmerited panegyric. "To say that he was the first artist in his profession, would be giving him his least praise; for he was a *good man*. Naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary, and he died, as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country."

Mr. Woollett was born at Maidstone in Kent, August 27, 1735. He was instructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his most capital engravings:

Niobe; a large plate, length-ways, from Wilson.

Phaeton; the same, its companion, from the same.

Celadon and Amelia; the same, from the same.

Ceyx and Alcyone; its companion, the same.

The fishery; the same, from Wright.

The death of General Wolf; the same, from West.

The battle of the Boyne; the same, from the same.

The portrait of *Rubens*; a small upright plate, from Vandyck.

THOMAS WORLIDGE.

Flourished, 1760.

He was a native of England, and was brought up as a painter; but not meeting with sufficient employment in that line, he applied himself to engraving. He adopted a manner, greatly resembling that of Rembrandt, and finished his plates with the point of the graver, or the scratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could scarcely live upon the money which they produced. Mr. Grose has obligingly favoured me with the following anecdote of Worlidge: "This artist," says he, "particularly in the early part of his life, was a literal observer of the precept in scripture, of taking no care for to-morrow. He was a great epicure; and one day after he and his wife had fasted for near four and twenty hours; not out of devotion, but because they could not procure a dinner, he luckily found half a guinea; on which a dispute arose, about the laying of it out. His wife advised the purchase of some beef steaks, and a pair of shoes, his toes appearing out of those he had on. But he rather chose to expend it for a pint of green peas, nearly the first that had appeared at Covent Garden Market that season."

He engraved a great variety of *portraits*; the *inside of the Theatre at Oxford*, at the time of the commemoration, a large plate, length-ways; and a considerable

considerable number of *antique gems*, small upright plates, a complete set of which are very valuable. His drawings in Indian ink and black-lead upon vellum are also much esteemed.

ANTHONY VAN WORMS.

Flourished, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic style; but by no means devoid of merit. He marked his prints with an A. and a W. intersected by each other, in the manner expressed upon the plate, at the end of the volume. He is called by some authors *Vuormace*; but Worms seems rather to have been his proper name.

T. G. WORNER.

Flourished,

This name is affixed to a small upright etching, slightly executed, but neat and full of colour. It represents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artist is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a design of his own.

G. WOUTERS.

Flourished,

I have seen some large views, in and about Rome, with figures, executed in a very spirited and masterly style, resembling that of Callot. They are inscribed, *G. Wouters, Cavalier, del. et sculp.*

PHILIP WOUVERMANS.

Born, 1620. Died, 1668.

This celebrated painter of landscapes, horses, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artist, and the valuableness of his works, are circumstances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a small upright plate, and represents a *landscape*; in the midst of which is a horse, with a saddle upon his back. The masterly style, in which this etching is executed, makes us lament that it should be alone.

SIR CHRISTOPHER WREN.

Born, 1623. Died, 1732.

One of the greatest architects this kingdom ever produced. His name is mentioned in the present work, because Mr. Grainger, in a note in the fourth volume of his *Biographical History of England*, has this remark:

“ It

“ It should not be forgotten, that Sir Christopher Wren is said to have
 “ been the inventor of mezzotinto. It is certain,” adds he, “ that there
 “ is a Black Moor’s head by him, in a manner different from that of
 “ Prince Rupert.” Had Sir Christopher Wren really been the inventor of
 this art, we cannot suppose, that Evelyn, who was personally acquainted with
 him, could have been totally silent on this matter, when he spoke so much
 concerning the novelty of the invention, and complimented Prince Rupert
 so highly.

CHARLES LEWIS WUST.

Flourished, 1760.

This engraver was a native of Germany. We have, among other
 prints by him, one representing the *martyrdom of St. Bartholomew*; a
 middling-sized upright plate, from Mattia Preti. It is neatly executed;
 but in a laboured, heavy style, and by no means correctly drawn.

FRANCIS VANDEN WYNGARDE.

Flourished, 1640.

He was an engraver and printseller, established at Antwerp. His works
 prove him to have been a man of abilities. They are slight, but spirited
 etchings, chiefly from Rubens. The outlines of his figures are often incor-
 rect; this deficiency excepted, his prints have much merit. I shall
 specify the few following only:

A return from Egypt, in which the virgin is represented with a straw hat; a
 middling-sized plate, length-ways, from John Thomas.

Christ appearing to Mary Magdalen; a small upright plate, from Rubens.

*A Bacchanal, wherein Bacchus is represented drinking from a cup, into which
 a Bacchant is pressing the juice of the grapes.* The foreground is covered
 with cups, and drinking vessels, &c. a middling-sized plate, length-ways,
 from the same painter.

The nuptials of Peleus and Thetis; a middling-sized plate, length-ways,
 from the same.

*A dead Christ on the tomb; supported by the two Maries, and accompanied by
 angels*; a small plate, length-ways, from Vandyck.

A Flemish merry-making, at the door of an alehouse; a middling-sized plate,
 from Rubens.

He also engraved from Callot, Teniers, and other masters.

He often marked his plates with the initials, F. V. W. or F. V. W.
fecit.

X.

P A U L X A V I N.

Flourished,

HE, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

Y.

Y A N U S.

Flourished,

ACCORDING to Papillon, he was an engraver on wood, and his works are spoke of by that author, as very delicately executed; but none of them are specified.

N I C H O L A S Y E A T E S.

Flourished, 1680.

A very indifferent engraver. We have some few portraits by him; and, among them, that of *Sir William Waller*, in an oval, a small upright plate. He also made a drawing of the principal *Bantam Ambassador*, from which J. Collins engraved a plate.

P E T E R Y V E R.

Flourished, 1747.

He was a native of Amsterdam. We have, among other things, some few *portraits* by him.

J. ZAAL.

Z.

J. Z A A L.

Flourished,

HE was a Flemish artist, and etched a large plate, length-ways, from
Snyders, representing *a boar hunted by dogs*. It is a slight, bold
etching, in the painters style. The masses of shadow are broad and power-
ful; but the outlines are incorrect, and not sufficiently determined.

J. F. Z A B E L L O.

Flourished, 1546.

He is mentioned in the Abecedario, as a native of Bergma, and a cele-
brated designer. The prints marked with a single die are attributed to him.
I have spoken concerning the engravings, marked in this manner, in the
first volume of this work, under the artist Bartolomeo Beham.

A. Z A B E L L I.

Flourished, 1760.

The name of a modern artist, affixed to several *portraits*, &c.

ZACHT LEEVEN. See SAFT LEEVEN:

B E R N A R D Z Æ C H.

Flourished,

We have by this artist a set of *ruins*, etched, and neatly finished with the
graver, in a style that does him great credit. They are small upright plates,
from Jonas Umbach.

MATTHEW, or MARTIN ZAGEL.

Flourished, 1500.

He is also called by different authors Zatzinger, Zafinger, and Zinck.
He was of the German school; and all that Gothic stiffness, by which it is
usually distinguished, appears in the works of this artist. His compositions are
very indifferent; and his drawings are still worse. The mechanical part of
his plates is neatly executed, but without the least taste. It is proper to ob-
serve, that this engraver worked in a very delicate style; his plates, of
course, would not stand many good impressions; and after the plates are re-
touched, they appear exceedingly bad. It is necessary to see those that are
good, before an unprejudiced judgment can be formed of the merit of this
engraver

engraver. It may indeed be said, that it is the antiquity of his prints, which stamps the greatest value upon them. There is one thing, however, which I ought not to omit mentioning, and that is, his knowledge in perspective, which certainly was very extensive; but this observation will only hold good with respect to his latter engravings.

The following may be reckoned among his best prints:

Solomon's idolatry; a middling-sized upright plate, dated 1501.

A holy family, in which the Virgin is represented holding a cup, under the spout of a fountain, to catch the water; the same, dated 1501.

The martyrdom of St. Catherine; the same.

St. Christopher; a very small upright plate.

A lover seated in a landscape, entertaining his mistress; a small upright plate.

A lover and his mistress, in a room, embracing; the same, dated 1505.

A tournament represented in a street; a large plate, length-ways.

His mark is composed of the initials, M. Z. formed in the Gothic style.

THEODORE ZAGEL, or ZAGHEL, an artist mentioned in the Abecedario, as an engraver, who marked his prints with a T. and a Z. joined together, in the manner represented upon the plate, at the end of the volume. A small engraving of *a woman with her back towards the spectator*, is mentioned as the work of this artist. This interpretation, however, of the monogram, is not to be greatly depended upon.

B E R N A R D Z A N.

Flourished, 1571.

He is mentioned in the Abecedario as an engraver. He marked his plates with the initial, B. Z. and usually added the date. His works are not specified.

P O L I P H I L E Z A N C A R L E.

Flourished,

According to Florent le Comte, he engraved twelve plates of antique foliage, for friezes.

A N T O N I O M A R I A Z A N E T T I.

Born, Died, 1767.

This nobleman was a native of Venice, and celebrated, not only for the curious cabinet which he himself possessed, but also for his own works. They consist of etchings and engravings on wood, in chiaro-scuro, and prove him to have been a man of great genius, and sound judgment. Assisted by his relation, Antonio Maria Zanetti the younger, and other artists, he engraved and published a large number of prints, taken from the drawings of Parmigiano, Raphael, and other great painters, which he purchased at the sale of the Arundelian collection. They are divided into two sets; and both together consist of eighty-nine prints on copper and on wood, with the portrait of *Zanetti*, engraved by Faldoni, from a

painting by Rosalbe, at the front of the work. In order to render this collection the more valuable, he burnt the wooden blocks, from which the chiaro-scuro's were printed, and destroyed the copper-plates, after he had taken off such a number of impressions, as he thought proper; which, we are informed, was by no means very large. His mark, composed of an A. an M. and a Z. is copied on the plate at the end of the volume. He resided some short time in London, where he engraved a set of twelve studies, consisting of *heads, figures, &c.* from his own designs. These etchings are very spirited, and do him great honour.

Mr. Grose obliged me with the following anecdote concerning this artist. Being one evening, with several of his friends, at a tavern in the Strand, he scratched a groupe of heads with his fork upon a pewter plate, which was purchased by some of the company from the publican. I have, continues he, heard this circumstance from several hands, and seen the print, said to have been taken from that plate; but do not think the appearance justifies the story. He died at Venice, A. D. 1767, at a very advanced age.

JOHN BAPTIST ZANGRIUM.

Flourished, 1600.

He was a native of Louvain; at least, he resided there, and published, at the commencement of the last century, a book of dresses, with this title: *Album Amicorum habitibus Mulierum omnium Nationum Europæ.* By the side of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but in a slight style, and without taste. The portraits of the *Duke of Brabant*, of *Isabella Clara Eugenia* his dutchess, and of *Justus Lipsius*, are at the beginning of this work, all of which seem to have been executed by the hand of Zangrium: it was published, A. D. 1602.

GIOVANNI BATISTA ZANI.

Flourished,

He was a native of Bologna, and a disciple of G. A. Sirani. The intention of this artist was to form a collection of etchings, from the pictures of Tibaldi, and other great painters. He began with the *Cloisters of St. Michael in Bosco*, and completed the drawings for that purpose. But before the etchings were made, the artist died in the flower of his age.

GIOSEFFO ZARLATTI.

Flourished, 1750.

He was a native of Modena. We have by him several etchings, from his own designs, executed in a very spirited and pleasing manner.

ZATZINGER. See ZAGEL.

D E Z E

Flourished,

The name of this artist is affixed to a small upright print, nearly square, representing *Christ dead in the tomb, attended by an angel*; apparently from his own design. It is executed with the graver only, in a style representing that of John Sadeler.

R E Y N I E R Z E E M A N.

Flourished, 1650.

He was a native of Holland, and resided at Amsterdam. He excelled in the painting of shipping and sea views. We have a considerable number of bold, spirited etchings by him, from his own designs: among which are the following: a set of twelve small plates, length-ways, consisting of *shipping and sea views*; the figures, which are occasionally introduced, are executed in a masterly style; they were published at Amsterdam. A set of middling-sized plates, length-ways, of *the sea ports in Holland*; published at Amsterdam. A set of *sea ports*, smaller than the preceding; published at Amsterdam, and dated 1656. A set of twelve middling-sized plates, length-ways, of *shipping*; published by Ar. Tooker at London.

HERCULES ZEGHERS, or SEGERS.

Flourished,

“ He engraved and printed landscapes in colours, in a very singular manner; not upon canvass, as M. Deschamps has asserted, but upon paper. “ His works are exceedingly rare.” This article is taken from the *Idée Generale d'une Collection complete d'Estampes*, by Baron Heineken. I am not acquainted with the works of this artist.

D O M I N I C O Z E N C I.

Flourished, 1570.

He engraved in a style, greatly resembling that of Marc de Ravenna, and probably he might have been instructed in the school of that master. From the want, however, of correctness of drawing, his works are very indifferent. We have by him a set of portraits, in quarto, and a frontispiece ornamented with figures. The title of this work runs thus, *Illustrium Jureconsultorum Imagines*. If I mistake not, this engraver was a native of Venice, at which city he resided, and published a considerable number of prints, the works of other artists.

D. Z E N O N I.

Flourished, 1634.

He was a goldsmith, as he informs us himself, and engraved some few portraits. He worked occasionally with the point, but chiefly with the graver only, in a neat, laboured style. I have seen by him the portrait of

Henry the Third of France, in a small oval, with an ornamental border, from a design of his own; it is inscribed *Duce Zenoni Orefice f. 1634.*

PAUL DE ZETTER.

Flourished, 1630.

He was a native of Hanover, as the inscriptions upon his prints inform us. His engravings consisted chiefly of *portraits*, after his own designs. They are neatly executed; but have neither correctness of drawing, nor sufficiency of taste, to recommend them to the notice of the connoisseur. Specimens of his works are to be found in Boissard's collection of portraits. He often signed his plates with these initials, P. D. Z. fe. and with a P. and Z. joined together, in the manner expressed upon the plate, at the end of the volume.

JOHN ZIARUKO.

Flourished,

He was a Polish artist, and probably a painter. We have by him, etched from his own designs, *the ceremonies used at the coronation of Lewis the XIIIth of France.* They consist of several large plates; and are executed in a very slight style.

Z I L O T T I.

Flourished, 1730.

He was a native of Venice, and a landscape painter. He also amused himself with the graver. We have several plates by him, consisting of *views* and *landscapes*, from his own designs, and from those of Simon Marieschi, &c.

Z I N C K. See Z A G E L.

Z I N G.

Flourished, 1760.

He was a native of Germany, and resided at Paris several years. After which he went to Dresden, where he settled. He was living at the time Basan published his Dictionary of Engravers. Zing was a man of great abilities. His best works are *landscapes*, which he executed in a style, that does great honour to his taste; not only for their neatness, but for the agreeableness of their effect.

M I C H A E L Z I N M E R M A N.

Flourished, 1550.

He was, according to Papillon, a native of Vienna. That author speaks of him as a painter, and an engraver on wood. He mentions a specimen of his works, which is a large *geographical chart*, composed of ten parts, which join together; being, when complete, four feet long by two feet and a half high. It represents *the kingdom of Hungaria, with the arms of the Provinces;*
and

and was taken from a design of Wolfgangus Lazius, M.D. Physician and Historiographer to the Emperor Ferdinand the First. Papillon also informs us, that it is a very fine performance.

G I O S E F F O Z O C C H I.

Flourished, 1760.

He was a native of Italy, and resided at Florence. He made drawings of *the most remarkable parts and buildings of that city*; and views of *the houses of pleasure*, belonging to the nobility in the environs, which he caused to be engraved; and formed the prints into several different sets. He etched the figures, which were introduced into these prints, with his own hand, and two entire plates for the last set.

D O M E N I C O Z O R O T I.

Flourished,

He is mentioned by Florent le Comte, as an engraver of *portraits*; and, if I understand that author clearly, he resided in Germany; but, from the name, I should suppose him to have been a native of Italy.

J A Q U E S Z U B E R L E I N, or Z I B E R L E I N.

Flourished, 1590.

He was a native of Tubingen in Germany, and a painter. He also engraved on wood a considerable number of prints; and, among them, the frontispieces for *the Annals of Crusius*, printed at Francfort, A. D. 1595. He did not write his name at length; but used a monogram, composed of an I. and a Z. joined together, in the manner expressed on the plate, at the end of the volume. Besides that mark, he sometimes added a small vat or tub, which, in German, is called *Zuber*, or *Zuberlein*.

A N D R E A Z U C C H I.

Flourished, 1720.

He was a native of Italy, and resided at Venice, where he engraved part of the plates for a collection of prints, taken from the most celebrated pictures in that city, consisting in the whole of 57 plates, which were published by Lovisa. He also engraved a set of twelve plates, in small folio, of *Venetian habits*. The works of this engraver do him very little credit as an artist,

L O R E N Z O Z U C C H I.

Flourished, 1730.

He was the son of the preceding artist, and engraved several of the plates for the collection of prints, from the pictures in the Dresden gallery.

FRANCESCO ZUCCHI, the brother of Lorenzo Zucchi. He also engraved
several

several plates from the pictures in the Dresden gallery, for the same collection.

J. ANCKER DE ZWOLL, or ZWOTT.

Flourished, 1500.

This singular artist appears to me to have been a disciple of Israel Van Mecheln; at least, he imitated very carefully his style of engraving, and, in some instances, not unsuccessfully. He seems to have been a native of Germany, and was probably a goldsmith. He worked chiefly from his own compositions. These sufficiently demonstrate the poverty of his genius, and the deficiency of his judgment. His figures are crowded together, without the least consideration, or attention to propriety; with respect to contrast, or beauty of form, no such ideas seem ever to have entered his head. These defects are rendered still more conspicuous, by the miserable incorrectness of his outlines. The drawing of the naked parts of the figures is scarcely better than what one often finds upon the slate of the school boy. It is the neatness and antiquity of his productions alone, that can possibly give the least value to them; but as they are very scarce, I shall particularize the following, all of them from his own designs:

The Virgin with the infant Christ upon her lap, who is holding a cross in his hand; a middling-sized upright print.

The Virgin and Child, with Elizabeth seated holding a book, accompanied by two angels; the same.

The wise men's offering; the same.

St. Christopher represented on horseback, bearing the infant Christ; the same.

Christ praying in the garden; a large upright plate.

Christ betrayed; the same.

Christ crucified between the two thieves; the same.

Christ carried to the grave; the same.

An attempt to represent a skeleton. The worms are delineated as crawling about it; and above is a figure of Moses, with the two tables; a middling-sized upright plate.

A. ZYLVELT, or ZYLVELDT.

Flourished,

He was a native of Holland. His works, though in general incorrectly drawn, are not destitute of merit. There is in them an attempt at imitating the slight style of John Vischer; and, in some instances, he has been tolerably successful. We have by him a set of small plates, length-ways, from F. Lingelbach, representing sea ports, with galley slaves, and other figures, occasionally introduced. He also engraved some few portraits, and, among them, is that of Cornelius Bosch, a small upright print, from his own drawing.

TABLE

T A B L E I.

The Explanation of the Initial Letters used by the Engravers contained in this Volume.

The first Letter, when there are two Initials, if the second be not an S. or an F. is usually the Baptismal Name; the second Letter therefore must be referred to, and often the third, where there are three or more Letters. The first Letters are placed as nearly alphabetical under each general second Letter, as the nature of the Arrangement would admit of.

Initial Marks omitted Table I. in the First Volume.

D. B.	The supposed mark of Solomon Bernard
I. B. F.	John Bonnart, fecit.
R. E.	Renold Elstracke.

H.

H. B.	} Mark attributed to the elder Holbein. See the second Table.
H. S.	
E. H.	} John Van Huchtenberg sculpsit. See the second Table.
E. V. H.	
E. V. H. F.	} Elias Hainzelman.
H. H.	
HANS HOLB.	} Esaias Van Huls fecit.
H. V. H.	
I. D. H.	} Hans, or John Holbein the younger. Henry Hondius used the initials
L. H.	
N. H.	} H. H.
P. H.	
S. N. H.	} Hieronymus, or Jerom Van Hensberg.
W. H.	
	} John Daniel Herz.
	} Lambert Hopfer.
	} Nicholas Hopfer.
	} Peter Hus.
	} Stephen Heller.
	} Wenceslaus Hollar.

I.

A. D. J.	} Antoine de Jacquart.
A. D. I. F.	
B. I.	} Bartholomew Jamitzer, Balthazar Jenckel, used these initials; but they are generally placed upon a small tablet, with the date, as 1568.
C. I.	
	} Christopher Jegher: he frequently added a small knife to those initials.
	} Christopher Jamitzer sometimes used these initials. See the second Table.
G. I.	} Gerard de Jode.
G. D. I.	
K. D. I.	} Karel du Jardin.
K. DV. I.	
P. I.	Peter Iffelbourg.
W. I.	Wenceslas Jamitzer. See also the second Table.
L.	Lucas Jacobs of Leyden. See the second Table.

A. K.

K.

A. K.	Andrea Kohl.
E. K.	Eberhard Kiefer.
I. K.	James Kerver, also Jaques Kobel.
I. I. K. <i>sculp.</i>	John James Kleinschmidt sculpsit.
L. K.	} Lucas Kilian, of Augsburg, fecit. Louis Krug used the initials L. K. divided by a cup or ewer.
L. K. F.	
L. K. A. F.	
P. K.	Peter Kints.
W. K.	} Wolfgang Kilian, of Augsburg, fecit. See the second Table.
W. K. F.	
W. K. A. F.	
T. V. K.	} Theodore Van Kessel fecit. See the second Table.
T. V. K. fe.	

L.

L. C. I.	Gaspar or Casper Luyken.
A. L. P. I.	G. Antonio Licinis Pordonone, inventor.
C. L.	Claude Lombart.
C. P. L.	Christian Philip Lindeman.
G. L.	Gerard Laireffe. See the second Table.
G. L. F.	} Giovanni Lanfranco fecit.
Giovanni Lo. F.	
H. L.	Hans, or John Liefrinck.
H. v. L.	H. van Lochom.
I. L.	John Lievens; also John Lightbody; also John Luyken.
J. Lond.	} John Van Londerfel fecit.
J. Londer fe.	
L. LL. F.	} Laurentius, or Lorenzo Lolli fecit.
L. Lo. F.	
Laur. Lol.	
M. L.	Michael Lucensis. See the second Table.
N. L.	} Nicholas de Larmeffin. See the second Table. Nicholas Laffæus used both these marks.
N. L. F.	
P. D. L.	Peter de Laer, called Bamboccio.
S.	} Stephanus de Laulne fecit.
S. F.	
S. fecit.	
Stephanus.	
T. de l.	Thomas de Leeuw.

M.

M.	Matthew Merian. See the second Table.
A. M.	} The mark attributed to Andrea Murano; but probably there never was any engraver of that name.
B. M. AAA. or	
B. M. VVV.	} Marks attributed to Bernard Malpucci.
C. M.	
C. Mel.	} Claude Mellan. The initials C. M. were also used by Conrad Meyer, and by Cosmo Mogali.
Cl. Mell.	
COR. MET.	Cornelius Metensis.
D. M. F.	Daniel Manafer faciebat.

- I. M. } John Munier.
 I. M. }
 I. V. M. } All these letters, formed in the ancient Gothic style, are the marks of
 Ifrahel V. M. } Ifrahel Van Mecheln.
 Ifrahel V. M. }
 .tzu Boecholt. }
 T. M. } Theodore Matham sculpsit.
 T. M. sculp. }
 A. V. } Agostino de Musis of Venice, commonly called Agostino Veneziano,
 or, in English, Agustine the Venetian.

N.

- N. F. } Michael Natalis faciebat.
 B. M. N. } Balthazer Meneius Nimecius.
 P. N. fec. }
 P. Na. } Peter Nagel fecit. See the second Table.
 P. Na. fec. }

P.

- A. P. S. } Abbas Primaticcio sculpsit. The interpretation of these initials is a
 matter of supposition only.
 AND. P. }
 And. P. in. et fec. } Andrea Podeffa, inven. et fecit.
 B. P. } The supposed marks of Baptista Parmensis, the F. as usual standing
 B. P. F. } for fecit.
 B. P. }
 Batista P. V. F. } Giovanni Batista Pittoni. He also signs his name at length in this
 B. P. V. I. } manner, Johannes Baptista Pitonus Vicentinum fecit.
 BAL. SEN. } Baldassare Peruzzi.
 E. P. } Elias Porzel. See the second Table.
 G. P. } George Peham.
 G. P. inv. et fecit. } Gajeto Piccina.
 I. P. }
 I. le P. } John le Pautre. The initials I. P. were also used by John Percelles.
 L. P. }
 L. P. R. } Lucas Pennis Romanus. See the second Table.
 L. P. f. } Leo Pallavicini faciebat.
 P. P. } Peter Perna.
 S. P. }
 S. P. F. } Stephen du Perac faciebat. Sylvius Pomarede used the same initials.

Q.

- H. Q. } Hubert Quellinus.
 G. D. L. Q. } Guillaume, or William de la Quewellerie.

R.

- R. } Marc da Ravenna. See the second Table.
 R. B. T. A. }
 RoBETTA } Robetta.
 ROBETA }

RVP. P. fecit.	Prince Rupert. See the second Table.
C. R.	Charles Remfhard.
G. R. F.	} Guido Rhēni Bononienfis faciebat.
G. R. B. F.	
I. R.	John de Ram.
I. M. R. F.	} J. Mauro Rovare.
M. R. IN.	
L. R.	Lubert Ruft
L. R. F.	L. Richer fecit.
M. R.	Matthew Ram.
P. R.	P. Raefus. Paul Ritter alfo ufed the fame initials.
P. Rol.	} Peter Rollos fecit.
P. Rol. fe.	

S.

A. S.	A. Sallarts. See the second Table.
B. S.	Balthazer Silvius.
C. S. B.	Charles Scretā Bohemus.
C. N. S.	Cornelius Nicholas Schurtz.
E. S.	Elias Schafhauser.
E. S. F.	} Elizabeth Sirani fecit. The initials S. F. I. professor Chrifft reads
S. F. I.	
G. V. S.	George Van Scheindel.
H. S.	} Hans, or John Schroder, with the date 1601. Hercules Septimus ufed
J. S.	
I. S.	} John Saenredam. John Swelinck ufed the fame initials.
L. S.	
M. S.	Mattheus Schaffnaburgensis.
M. V. S.	Matthew Van Somer.
P. S.	Peter Stent.
P. S.	} P. Saltzburger faciebat.
S. F.	
P. S. F.	Pietro Stefanoni fecit.
P. S. de E.	Peter Schubert de Ehrenberg.
P. L. S.	Peter le Sueur the younger.
R. S.	Raphael Sadeler.
V. S.	Ventura Salimbini. Valentin Sezenius ufed the fame initials.
V. S. F.	} Vespafiano inven. et fecit.
V. S. I. F.	
VES. ST. I. FE.	
V. L. S.	Vincent le Sueur.
W. S.	William Swidde.

T.

A. T.	Anthony Tempefta.
Gio. Ma. T.	Giovanni Maria Tamburino.
I. T. F.	John Thufel. Jaques Trofchel ufed the fame initials.
M. T. 1541.	Martin Treu.
P. T.	P. Trofchel.
P. T. 1685.	Pompilio Tito.

Phil.

Phil. Th.
T. V. T.

Philip Thomassin.
Theodore Van Thulden.

V.

B. V. F.
Æ. V.
E. V.
E. V. V.
F. V. F.
H. V.
L. V. V.

Bernard Vaillant fecit.

} Ænea Vico.

Esaïas vanden Veldt. See the second Table.

Francesco Villamena fecit. See the second Table.

Henry Ulrich.

Lucas Van Uden.

W.

W.

Wencefflaus. See the second Table.

A. W.

A. W. fe.

F. V. W.

F. V. W. fecit.

HE. W.

HI. W.

HI. W. F.

IHERONI-

MVS. W. f.

I. Wa. fe.

I. W. F.

I. H. W. F.

IH. W. Æ. 17.

N. W.

S. W.

T. W.

T. M. W.

} Anthony Waterloo. See the second Table.

} Francis Vanden Wyngaerde fecit.

Hans, or John Weyer.

} Jerom Wierix.

Jaques Wagner fecit.

} John Wierix.

John Warner.

Nicholas Welbronner. Nicholas Weyer used the same initials.

Samuel Weifhun.

} Telman Van Wefel.

Z.

B. Z.

P. de Z. fec.

Bernard Zan.

Paul de Zetter fecit. See the second Table.

T A B L E II.

*The Explanation of the Monograms, Cyphers, &c. contained in the two
Plates annexed.*

P L A T E VIII.

The six first marks were omitted in Plates of the first Volume.

No.

- 150 *Albert Altdorfer*, the second mark.
- 151 *Count Algarotti*.
- 152 *G. Van Breen*.
- 153 This mark is attributed by Evelyn to Drufken, but by professor Christ to John Weyners.
- 154 *Jofias English*.
- 155 *Hans, or John Grunwald*.

H.













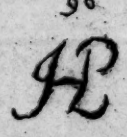
- 1 **C**OUNT *de Hagedorn*.
- 2 *Marc Antonio Hannas*.
- 3 *John Halbeck*. He also used a mark like that of Haym's, No. 5.
- 4 *John Haver*.
- 5 *Nicolo Francesco Haym*. Halbeck sometimes used a mark like this.
- 6 *Cornelius Hewissen*.
- 7 *Jaques Vander Heyden*. Three marks.
- 8 *Augustin Hirschfogel*.
- 9 *Nicholas Hirschfogel*.
- 10 *Melchisedeck Van Hoeren*. Two marks.
- 11 *Hans, or John Holbein*. Two marks.
- 12 *Sigismund Holbein*. Two marks.
- 13 *Elias Holl*.
- 14 *Wenceslaus Hollar Pragensis*. Two marks.
- 15 *Jost Hondius*.
- 16 *Henry Hondius*. Two marks.
- 17 *Gulielmus, or William Hondius*.
- 18 *David Hopfer*.
- 19 *Jerom Hopfer*.
- 20 *William Howard*. Hollar used the same mark.
- 21 *Adrian Hubert*.
- 22 *John Van Huchtenburg*.
- 23 *H. Hunt*.
- 24 *Simon Huter*.

J.

- 25 *Lucas Jacobs*.
- 26 *Christopber Jamitzer*.
- 27 *Wenceslaus Jamitzer*.
- 28 *H. Jansen*.
- 29 *Peter Isselbourg*.

K.

- 30 *Matbias Kager*.
- 31 *Hans, or John Kaldung*.
- 32 *Martin Kartarius*. Two marks.

150 151 152 153 156 157 1 2 3 4 5 6
A A B  L H M  H J N C O T
7 8 9 10 11 12 13
H h  W  M M F H B B S B S X H H
14 15 16 17 18 19 20 21 22
W W H H H G D H I H W H N I V B
23 24 25 26 27 28 29 30 31 32 33
H S H L F W  R M H K X X X G G
34 35 36 37 38 39 40
 I K  K W K K  L K G G C C D
41 42 43 44 45 46 47 48 49 50 51 52 53
A L D L M  H L  I S L H I L W E H F M A W
54 55 56 57 58 59 60 61 62 63
P  X L A V M M F M F A L F M A M M
64 65 66 67 68 69 70 71 72 73 74 75 76 77
 P M M M O A S L A C M M M M M
78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
H R O M H E : R O M N N E M P E M M L N L M M L
94 95 96 97 98 99 100 101 102 103 104
P A P A O  R A A F V W S M A V P H P



- 33 *George Keller.* Two marks.
- 34 *James Kerver.* Two marks.
- 35 *Theodore Van Kessel.*
- 36 *Wolfgang Kilian.*
- 37 *Hans, or John Klim.*
- 38 *John Ulric Kraus.*
- 39 *Louis Krug.*

L.

- 40 *Girard Laireffe.* Four marks.
- 41 *Abasuer de Landfeld.*
- 42 *N. de Larmessin.*
- 43 *Michael Lafne.* Marcellus Lauron used the same mark.
- 44 *Hans, or John Lautensack.*
- 45 *Henry Lautensack.*
- 46 *Hans, or John Lederer.*
- 47 *Jaques Lederlin.*
- 48 *William de Leeuw.*
- 49 *Godfrey Leigel.*
- 50 *Hans, or John Van Linck.*
- 51 *Daniel Lindenmacker.*
- 52 *Rene Lochon.*
- 53 *William Lodge.*
- 54 *Peter Lombart.*
- 55 *John Van Londerfell.*
- 56 *Abasuerus Van Londerfell.* Two marks.
- 57 *Melchior Lorch.* Two marks.
- 58 *Michael Lucensis.*
- 59 *Antonio Francesco Lucini.*

M.

- 60 *Peter Maes.*
- 61 *Alexander Mair.*
- 62 *Paul Mair.*
- 63 *Philip de Mallery.*
- 64 *Andrea Mantegna.*
- 65 *Peter Merchant.* Two marks.
- 66 *Jaques Matham.*
- 67 *Cornelius Matsys.* See No. 70.
- 68 *Christopher Maurear.* Two marks.
- 69 *Matthew Merian.* Five marks.
- 70 *Cornelius Metensis.* See No. 67.
- 71 *Joseph Metzker.*
- 72 *Andrea Meyer.* Two marks.
- 73 *Dirick Meyer.* Three marks.
- 74 *Rodolph Meyer.*
- 75 *Domenico Micarino, called Beccafumi.*
- 76 *Daniel Mignot.*
- 77 *Gioseffo Maria Mitelli.* Two marks.
- 78 *Hieronymus, or Jerom Mocetus.* Two marks.
- 79 *Nicoletto da Modena.* Two marks.
- 80 *Peter Molyn.*
- 81 *Paul Moreelse.*
- 82 *Christian Louis Moyaert.*
- 83 *Herman Muller.* Four marks.
- 84 *Agostino de Musis, called Augustine the Venetian.*
- 85 *Peter Myriginus.*

N

- 86 *Nadat.*
- 87 *Peter Nagel.*
- 88 *Michael Natalis.* Two marks.
- 89 A mark on the plates of D. Nicole.
- 90 *Balthazer Meneius Nimecius.*
- 91 *Peter Nolpe.* Two marks.

O

- 92 *Mauro Oddi.*
- 93 *Matthew Oestereich.*
- 94 *John Oliver.*
- 95 *Adrian Van Oflade.* Two marks.

P

- 96 *H. L. Padbrugge.*
- 97 *Jacopo Palma.*
- 98 *Agustinus Parisinus.* Two marks;
- 99 *Crispin de Passe.*
- 100 *William de Passe.*
- 101 *Simon de Passe.*
- 102 *Magdelen de Passe.*
- 103 *Berardino Passero.*
- 104 *Hisbel Pen.*

P L A T E IX.

- 105 *Lucas Pennis Romanus.* Four marks.
- 106 *George Penz.* Two marks.
- 107 *S. Perjecouter.*
- 108 *Francois Perrier.* Two marks.
- 109 *John Perfin.*
- 110 *J. Perrissin.*
- 111 *Alexis Pirnraum.*
- 112 *Martin Pleginck.*
- 113 *Martin Poeham.*
- 114 *Elias Porfel.*
- 115 The supposed mark of Primaticcio, and according to Professor Christ is interpreted San Martino Bolognese. He was Abbot of St. Martins.

Q

- 116 *Peter Quart.* Three marks.
- 117 *Isabella Quatre Pomme.*

R

- 118 *Marc Antonio Raimondi.* Seven marks.
- 119 *Marc da Ravenna.* Two marks.
- 120 *Valerian Regnard.* This mark was also used by G. L. Valesio.
- 121 *Wendel Reich.* This mark was also used by William Rogers. See No. 127.
- 122 *Guido Rheni.* Another monogram belonging to this artist is given No. 149, plate 9, Vol. I.
- 123 *C. Reverdinus.* Two marks. Reverdinus also used a mark greatly resembling that of Guido's, preceding No. 122.
- 124 *F. A. Reuter.*

¹⁰³ A ¹⁰⁴ R ¹⁰⁵ R ¹⁰⁶ R ¹⁰⁷ P ¹⁰⁸ P ¹⁰⁹ P ¹¹⁰ P ¹¹¹ M ¹¹² M ¹¹³ M ¹¹⁴ E ¹¹⁵ E ¹¹⁶ P

¹¹⁵ B ¹¹⁶ P ¹¹⁷ P ¹¹⁸ P ¹¹⁹ M ¹²⁰ M ¹²¹ M ¹²² M ¹²³ M ¹²⁴ M ¹²⁵ M ¹²⁶ M ¹²⁷ M

¹²⁸ M ¹²⁹ R ¹³⁰ U ¹³¹ W ¹³² G ¹³³ C ¹³⁴ C ¹³⁵ R ¹³⁶ F ¹³⁷ R ¹³⁸ D ¹³⁹ P ¹⁴⁰ R ¹⁴¹ A ¹⁴² G ¹⁴³ W

¹⁴⁴ R ¹⁴⁵ S ¹⁴⁶ M ¹⁴⁷ O ¹⁴⁸ A ¹⁴⁹ G ¹⁵⁰ F ¹⁵¹ R ¹⁵² S ¹⁵³ S ¹⁵⁴ S ¹⁵⁵ S ¹⁵⁶ S ¹⁵⁷ S ¹⁵⁸ A ¹⁵⁹ T ¹⁶⁰ +

¹⁶¹ S ¹⁶² A ¹⁶³ S ¹⁶⁴ H ¹⁶⁵ S ¹⁶⁶ R ¹⁶⁷ E ¹⁶⁸ L ¹⁶⁹ H ¹⁷⁰ H ¹⁷¹ H ¹⁷² H ¹⁷³ H ¹⁷⁴ H ¹⁷⁵ H ¹⁷⁶ H ¹⁷⁷ H ¹⁷⁸ H ¹⁷⁹ H

¹⁸⁰ S ¹⁸¹ S ¹⁸² M ¹⁸³ S ¹⁸⁴ h ¹⁸⁵ x ¹⁸⁶ S ¹⁸⁷ E ¹⁸⁸ S ¹⁸⁹ H ¹⁹⁰ H ¹⁹¹ H ¹⁹² H ¹⁹³ H ¹⁹⁴ H ¹⁹⁵ H ¹⁹⁶ H ¹⁹⁷ H

¹⁹⁸ V ¹⁹⁹ V ²⁰⁰ V ²⁰¹ V ²⁰² V ²⁰³ V ²⁰⁴ V ²⁰⁵ V ²⁰⁶ V ²⁰⁷ V ²⁰⁸ V ²⁰⁹ V ²¹⁰ V

²¹¹ A ²¹² A ²¹³ E ²¹⁴ E ²¹⁵ E ²¹⁶ E ²¹⁷ E ²¹⁸ E ²¹⁹ E ²²⁰ E ²²¹ E ²²² E ²²³ E ²²⁴ E

²²⁵ E ²²⁶ E ²²⁷ E ²²⁸ E ²²⁹ E ²³⁰ E ²³¹ E ²³² E ²³³ E ²³⁴ E ²³⁵ E ²³⁶ E ²³⁷ E ²³⁸ E

²³⁹ V ²⁴⁰ A ²⁴¹ R ²⁴² H ²⁴³ E ²⁴⁴ W ²⁴⁵ W ²⁴⁶ H ²⁴⁷ E ²⁴⁸ W ²⁴⁹ W ²⁵⁰ H ²⁵¹ E ²⁵² W

²⁵³ W ²⁵⁴ W ²⁵⁵ W ²⁵⁶ W ²⁵⁷ W ²⁵⁸ W ²⁵⁹ W ²⁶⁰ W ²⁶¹ W ²⁶² W ²⁶³ W ²⁶⁴ W ²⁶⁵ W

²⁶⁶ W ²⁶⁷ W ²⁶⁸ W ²⁶⁹ W ²⁷⁰ W ²⁷¹ W ²⁷² W ²⁷³ W ²⁷⁴ W ²⁷⁵ W ²⁷⁶ W ²⁷⁷ W ²⁷⁸ W ²⁷⁹ W



- 125 *Giuseppe Ribera, called Spagnoletto.* Four marks.
 126 *Gottbard Ringel.*
 127 *William Rogers.* This mark was also used by Wendel Reich. See No. 121.
 128 *Christian Romstet.*
 129 *Salvator Rosa.*
 130 *Martin Rota.*
 131 *Guido Ruggeri.* Two marks.
 132 *Prince Rupert.*

S.

- 133 *John Sadeler.*
 134 *John Saenredam.* Two marks.
 135 *Antonio Salamanca.* Three marks.
 136 *A. Sallarts.*
 137 *Andrea Salmincio.*
 138 *P. Saltzburger.*
 139 *Hugues Sambin.*
 140 *Laurence Sauberlich.*
 142 *H. L. Schærer.*
 143 *Hans, or John Schaeuflein the elder.*
 144 *Hans or John Schaeuflein the younger.*
 145 A mark supposed to be of an artist related to the Schaeufleins.
 146 *Elias Schafhauser.*
 147 *George Scharffenberg.*
 148 *Gabriel Schnellbotz.*
 149 *Martin Schoen.*
 150 *Bartholemy Schoen.*
 151 *Erhart Schoen.*
 152 *Hans, or John Henry Schoenfeild.*
 153 *Hans, or John Frederic Schorer.*
 154 *Martin de Seco.*
 155 *Peter Serwouter.*
 156 *Christopher Van Sichem.*
 157 *Cornelius Van Sichem.*
 158 *Karl Van Sichem.* Two marks.
 159 *Virgil Solis.* Four marks.
 160 *John Van Somer.*
 161 *Diric Vander Staren.*
 162 *Tobias Stimmer.*
 163 *Christopher Stimmer.*
 164 *Laurence Stoer.*
 165 *Stolz, or Stolzbers.*
 166 *Francis Stofs.*
 167 *Peter le Sueur the elder.*
 168 *Guillaume, or William Swanenburg.*
 169 *Herman Van Swanevelt.*

T

- 170 *Antonio Tempesta.* Four marks.
 171 *David Teniers the younger.*
 172 *Peter Testa Lucchese.*
 173 *Moses Thim.*
 174 *John James Thourneyser.*
 175 *Martin Treu.*
 176 *Hans, or John Troschel.*
 177 *Andrea Trost.*
 178 *Bartolomeo Tutiani.*

V.

- 179 *Giovanni Luigi Valesio.*
- 180 *Esaias Vanden Veldt.*
- 181 *Giulio Cesare Venenti.* Two marks.
- 182 *Francis Villamena.*
- 183 *David Vinckenbooms.*
- 184 *Claus, or Nicholas Visscher.*
- 185 *John George Van Vliet.* Two monograms.
- 186 *John Ulric.*
- 187 *Henry Voghter.*
- 188 *Lucas Vorsterman.*
- 189 *Lucas Da Urbino.*

W

- 190 *Hans, or John Erhard Wagner.*
- 191 *Jacob Walch.*
- 192 *Anthony Waterloo.*
- 193 *Jerom Wierix.*
- 194 *Wenceslaus.* The whole inscription, which this artist has affixed to the plate of the Death of the Virgin, is copied, and placed in the middle of the next line, for the want of room in its proper station.
- 195 *Gabriel Weyer.* Two marks.
Woeiriot. See No. 205 below.
- 196 *Michael Wolgemut.*
- 197 *Anthony Van Worms.* Three marks.

Z.

- 198 *J. F. Zabello.*
- 199 *Martin Zagel.* Two marks.
- 200 *Theodore Zagel.*
- 201 *Antonio Maria Zanetti.*
- 202 *Paul de Zetter.*
- 203 *Jaques Zuberlein.*
- 204 *J. Anker de Zwoll.*
- 205 The mark which Peter Woeiriot affixed to his engravings on wood.

T A B L E III.

A Chronological List of the principal Engravers, and such of their Scholars as are certainly known. Those Painters, who etched two or three Plates for their Amusement only, are omitted; but those are mentioned, whose Works are either very valuable, or very considerable in Number.

- | | |
|---|---|
| <p>1450 JORG Schapff.
Francis Van Stols</p> <p>1460 Martin Schoen.
Tomaso Finiguerra.
Barthelemy Schoen.</p> <p>1470 Sandro Botticelli.
Baccio Baldini.</p> <p>1480 Israel Van Mecheln.
Wenceslaus; <i>a reputed disciple of Martin Schoen.</i>
Antonio Pollajole.
Andrea Mantegna.
John Schnitzer.
Jacob Walch.</p> <p>1490 William Pleydenwurff.
Michael Wolgemut; <i>the master of Albert Durer.</i>
Francis Van Bocholt.
Mair.
Jerom Bosche.</p> <p>1500 Giovanni Antonio Brixienfis.
Giovanni Maria Brixienfis.
Benedetto Montegna.
Ugo da Carpi.
Albert Durer.
Martin Zagel.
Anker de Zwoll.
Marc Antonio Raimondi.
Hans, or John Holbein the elder.
Sigismund Holbein.</p> <p>1510 Lucas Jacobs of Leyden.
Albert Altdorfer; <i>a reputed disciple of Albert Durer.</i>
Albert Glockenton.
Van Gamperlin.
Agostino de Musis; <i>a disciple of Marc Antonio.</i>
Jerom Mocetus.
Nicoletto da Modena.
Robetta.
Hans, or John Kaldung.
Louis Krug.
Giulio Campagnola.
Domenico Campagnola.
Hans, or John Burgkmair; <i>a disciple of Albert Durer.</i>
Philip Adler.</p> | <p>1520 Henry Aldegrever; <i>a reputed disciple of Albert Durer.</i>
Hissel Pen.
Francesco Mazzuoli, <i>called Parmigiano.</i>
Domenico Micarino, <i>called Beccafumi.</i>
Baldassare Peruzzi.
Marc da Ravenna; <i>a disciple of Marc Antonio.</i>
Giovanni Giacomo de Caraglio; <i>disciple of Marc Antonio.</i>
James Bink; <i>a disciple of Marc Antonio.</i>
Luca Cranach.</p> <p>1530 Erhart Schoen.
David Hopfer.
Jerom Hopfer.
Lambert Hopfer.
Nicholas Hopfer.
Giulio Bonafoni; <i>a disciple of Marc Antonio.</i>
Hans, or John Holbein the younger.
George Penz; <i>scholar of Marc Antonio.</i>
Giovanni Batista Ghisi of Mantua.</p> <p>1540 Titiano Vecelli.
Hans, or John Sebald Beham.
Barthelemy Beham; <i>a reputed disciple of Marc Antonio.</i>
Hans, or John Schaeuflein.
Baptista Franca.
Martin Treu.
Cornelius Metensis.
Dirick Vander Staren.
Vitus Rodolph Spectle.
Lambert Schwabe.
Cornelius Bus.
Hans, or John Brosamer.
Augustin Herichfogel.
Leon Daven.</p> <p>1550 John Ulric.
Martin Hemskerck.
Virgil Solis.
Luca Penni.
Enea Vico; <i>a disciple of Marc Antonio.</i>
Antonio da Trento.
Nicolo Beatrici.
Cornelius Marfys.
Adrian Collaert.
Paolo Farinato.</p> |
|---|---|

- 1550 Orazio Frarinato; *son and disciple of*
Paolo Farinato.
 Giovanni Niccola Rossiliani.
 Antonio Abacco.
- 1560 Adam Ghisi of Mantua.
 Diana Ghisi of Mantua.
 Georgio Ghisi of Mantua.
 Melchior Lorich.
 Batista del Moro.
 Domenico Pellegrino Tibaldi.
 Martino Rota.
 Simon Huter.
- 1570 Cornelius Cort.
 Giovanni Batista Cavaleriis.
 Stephen de Laulne.
 Hans, or John Collaert.
 Solomon Bernard.
 Abraham de Bruin.
 Giacomo Batista Fontana.
 Dirick Cuerehert.
 Peter Furnius.
 John Wierix.
 Jerom Wierix.
 Anthony Wierix.
 Hubert Goltzius.
- 1580 Julius Goltzius.
 Henry Goltzius; *the disciple of Cuerehert.*
 Raphael Sadeler the elder.
 John Sadeler.
 Bernadino Passero.
 Frederico Baroccio.
 Michael Coxis.
 John Theodore de Brye.
 Ahafuerus Van Londerfel.
 Hans, or John Bol.
 Nicholas de la Casa.
 Gioseffo Scolari.
 Gilbert Veen.
 Matthew Greuter.
 Thomas de Leu.
- 1590 Jost Ammon.
 Tobias Stimmer.
 Christopher Stimmer.
 Francesco Vanni.
 Cesare Vecelli.
 Lodovico Carracci.
 Agostino Carracci; *disciple of Cornelius Cort.*
 Annibale Carracci.
 Raffael Guidi.
 Albert Flamen.
 Giacomo Franco.
 Gilles Sadeler.
 Herman Muller; *disciple of Henry Goltzius.*
- 1590 Jaques de Gheyn; *a disciple of Henry Goltzius.*
 Cherubin Albert.
- 1600 Philip Galle.
 Cornelius Galle.
 Theodore Galle.
 Raphael Sadeler the younger.
 Just Sadeler.
 Anthony Waterloo.
 Francesco Villamena.
 John Muller; *disciple of Henry Goltzius.*
 Jaques Matham; *disciple of H. Goltzius.*
 John Saenredam; *disciple of H. Goltzius.*
 Vespianiano Strada.
 Jacopo Palma.
 James de Bye.
 Charles de Mallery.
 Camillo Procaccini.
 Lodovico Cardi.
 Philip Thomassin.
 John Van Londerfell.
 Ventura Salimbini.
 Jaques Grandhomme; *scholar of Theodore de Brye.*
 David Vinckenbooms.
 Nicholas de Bruin.
 Giovanni Batista Galestrucci.
 Leonardo Parafoi Norfino.
 Giovanni Maggi.
 Barbara Vanden Broeck.
 Claus, or Nicholas John Visscher.
 Nicholas Hilliard.
- 1610 Sisto Badalocchio.
 Francesco Brizio.
 Bartholomew Spranger.
 Guido Reni.
 Andrea Andreani.
 Raphael Scaminoffi.
 Lucas Ciamberlano.
 Remegio Cantagallini.
 Antonio Tempesta.
 Giovanni Batista Pasqualino.
 Crispin de Passe the elder.
 Sir Peter Paul Rubens.
 John Glauber.
 Henry Goudt.
 Lucas Kilian.
 Christopher Switzer.
- 1620 Abraham Bloemart.
 Frederic Bloemart.
 Cornelius Bloemart.
 John Ammon.
 Paul Moreelse.
 George Lallemand.
 Louis Buisinck.
 John Theodore de Brye the younger;
son and disciple of Theodore de Brye the elder.

- 1620 John Israel de Brye; *the same*.
 James Callot; *disciple of R. Cantagallini*.
 Edward Ecgman.
 Peter de Jode the elder; *disciple of Goltzius*.
 Wolfgang Kilian.
 Crispin de Passe the younger; *son and disciple of Crispin de Passe the elder*.
 Simon de Passe; *the same*.
 William de Passe; *the same*.
 Magdalen de Passe; *the same*.
 Adrian Van Ostade.
 John Vanden Veldt.
 G. Van Breen.
 Leonard Gaultier.
 Giovanni Batista Mereati.
 John Frederic Greuter.
 Simon Cantarini; *disciple of Guido*.
 William Van Nieulant.
 Ottavio Leoni.
 John Valdor.
 A. Sallarts.
 Mattheus.
 Ottomar Elliger.
 Isaac Major.
 Boetius Adam a Bolswert.
 Scheltius a Bolswert.
 Paul Pontius.
 Claude Mellan.
 John le Clerc.
 Peter Vander Borcht.
 Sir Anthony Vandyck.
 1630 Solomon Savery.
 Giovanni Batista Vanni.
 Giuseppe Ribera, called Spagnoletto.
 Bartolomeo Coriolano.
 Giovanni Lanfranco.
 Odoardo Fialetti.
 Matthew Merian; *disciple of Theodore de Brye the elder*.
 Lucas Vorsterman.
 Frederic Hulse; *disciple of Theodore de Brye the elder*.
 Theodore Matham; *son and disciple of Jaques Matham*.
 Oliviero Gatti.
 John Baptista Barbe.
 Jaques Stella.
 William Panneels; *disciple of Rubens*.
 William Hondius.
 Pietro Testa.
 Bernardino Capitelli.
 Lucas Van Uden.
 Sebastian Furck.
 James Neeff.
 Marinus.
 Abraham Bosse.
- 1630 John Payne, *disciple of Simon Passe*.
 John Lenfant, *disciple of Claude Mellan*.
 Matthew Van Plattenberg.
 Cornelius Schut.
 Thomas Cecil.
 G. Glover.
 Peter Soutman.
 1640 Peter Nolpe.
 Paul Potter.
 Christopher Jegher.
 Anthony Vander Does.
 Alefandro Algardi.
 Francis Perrier.
 Charles David.
 Jerom David.
 Peter Quast.
 John Lievens.
 John Both.
 Andrea Both.
 Jaques Jordaens.
 Cornelius Galle *the younger*.
 Nicholas Berchem.
 Cornelius Visscher.
 John Visscher.
 Gabrielle Perelle.
 Simon Frisius.
 Jonas Suyderhoef, *disciple of Peter Soutman*.
 John Louis, *disciple of Peter Soutman*.
 John Van Vliet.
 John Fytt.
 John Miel.
 William James Delft.
 John William Baur.
 Cornelius Van Dalen.
 Peter Daret.
 Francis Colignon.
 John Picart.
 Laurence de la Hyre.
 Stefano de la Bella.
 John Joseph Van Goyen.
 Francis Van Wyngarde.
 1650 Lorenzo Loli, *disciple of Guido*.
 Giovanni Andrea Sirani, *disciple of Guido*.
 Nicholas Van Plattenberg.
 Karl Audran.
 Clement Ammon, *disciple of Theodore de Brye*.
 Bartolomeo Biscaino.
 Bartholomew Breenberg.
 Rembrandt Gerretsz Van Ryn.
 Claude Vignon.
 Rene Boivin.
 Israel Henriet.
 Pietro Francesco Mola.
 Michael Natalis.
 Michael Lafne.

- 1650 John Boulanger.
James Lutma.
Janus Lutma.
Ferdinand Bol.
Wenceslaus Hollar, *disciple of Matthew Merian*
Theodore Van Kessel.
Prince Rupert.
Reynier Zeeman.
Rene Lochon.
Regnier de Perlyn.
Nicholas Chaperon.
D. Stoop.
Peter Van Laer, called Bamboccio.
Salvator Rosa.
Girolamo Rofi.
Simon Guilain.
John Oliver.
Nicholas Lauwers.
Nicholas Regneffon.
Francois de Poilly, *disciple of Peter Daret*.
Michael Dorigny.
Hubert Quellinus.
John Vander Hecke.
Cornelius Van Caukerken.
- 1660 Robert Nanteuil.
Francois Spierre.
Nicholas Loir.
Alexis Loir.
Theodore Van Thulden.
Herman Van Swanevelt.
Elizabeth Sirani.
John le Pautre.
Orazio Borgiani.
Carlo Cefro.
Charles de la Haye.
Jakob Ruydaal.
Roland Rogman.
Daniel Rabel.
Giovanni Francesco Grimaldi.
Giulio Carpione.
Giovanni Batista Bolognini, *disciple of Guido*.
Luigi Scaramuccia, *disciple of Guido*.
Giovanni Benedetto Castiglione.
John Kendrick Roos.
Abraham Genoels.
Albert Everdingen.
William de Leeuw, *disciple of Peter Soutman*.
R. Gaywood, *disciple of W. Hollar*.
Sebastian Bourdon.
John de Bischoep.
Alexander Mair.
Jacob de Sandrart.
Nicholas Cochin.
Giovanni Batista Falda.
Remoldus Eynhouedts.
- 1660 Peter Lombard.
Nicholas Pitau.
William Lodge.
John Morin.
Jeremiah Falck.
Danker Dankers.
Karel du Jardin.
Francois Torteбат.
John Hackaert.
Marc de Bye.
John Louis Rouillet, *disciple of Lenfant and F. de Poilly*.
1670 Pietro Sante Bartoli.
Peter Vander Bank, *disciple of Francois de Poilly*.
Peter Clouet, *disciple of Cornelius Bloemart*.
Albert Clouet, *disciple of C. Bloemart*.
Claudine Boufonnet Stella.
Antoinette Boufonnet Stella.
Israel Silvestre.
Peter Van Schuppen.
Anthony Maffon.
Claude Gelee.
Jacinto Gemignano.
John Pefne.
William Chateau.
Gilles Rousselet.
John Papillon.
Jaques Rousseau.
John Verkolie.
Abraham Bloteling.
Girard Audran.
1680 Domenico Maria Fontana.
Joseph Roli.
David Teniers.
Henry Snyers.
John Langlois.
Pietro del Po.
John Jacob de Sandrart.
Raymond le Fage.
Philip Kilian.
Bartholomew Kilian.
William Faithorn, *the elder*.
William Faithorne, *the younger*.
Girard Edelinck.
John Edelinck.
Benoit Audran.
Peter Simon.
Girard John Baptist Scotin, *disciple of Francois Poilly*.
Elias Hainzelman *disciple of F. Poilly*.
Cesare Fantetti.
Simon Thomassin.
Louis Chastillon.
Luca Giordano.
Theodore Maes.
James Bellange.

1680 Joseph Parrocel.
David Loggan.
Robert White, *disciple of David Loggan*.
Lutterel.
Roman de Hooghe.
John Baptist Monnoyer.
Valentine le Febure.
Adrian Vander Cabel.
1690 Carl Gustavus ab Amling, *disciple of Francois de Poilly*.
Cornelius Vermeulen.
Stephen Baudet.
Melchior Kuffel.
1700 Christopher Weigel.
John Baptist de Poilly, *son and disciple of Francois de Poilly*.
Sebastian Le Clerc.
Girard Laireffe.
Benoit Audran.
Peter Drevet, *the elder*.
Gasper du Change.
Peter Picart.
Benoit Fariat, *disciple of William Chateau*.
Chas. Simoneau, *disciple of W. Chateau*.
Lewis du Guernier, *disciple of Chastillon*.
Louis Cheron.
Elizabeth Sophia Cheron.
Michael Corneille.
Peter Le Sueur.
Francesco Faraone Aquila.
Pietro Aquila.
Carlo Maratti.
Giosèffo Maria Mitelli.
Luca Carlevarius.
Pietro da Petri.
Francesco Antonio Meloni.
Giovanni Girolamo Frezza.
Pietro Leone Ghezzi.
Nicholas Henry Tardieu.
Nicholas Verkolie.
John Luyken.
Peter Molyn.
Maria Sibylla Merian.
John Vander Heyden.
H. L. Padtbrugge.
Francis Barlow.
John Griffier.
John Smith.
Michael Vandergucht.
1710 Marco Ricci.
John Van Huchtenburg.
Jaques Van Helmont.
John Ulric Kraus.
Claude du Flos.
Claude Gillot.
Anthony Coypel.
Louis Surrugue.
Louis Simoneau.

1710 Stephen Jaurel.
Francis Place.
John Faber, *the elder*.
Bernard Lens.
Peter Van Gunst.
Claude du Bosc.
1720 Abraham Rademaker.
Andrea Procaccini.
Anthony Rivalz; *disciple of Le Fage*.
Peter Drevet, *the younger; son and disciple of the elder Drevet*.
Simon Valee; *disciple of the elder Drevet*.
Bernard Picart; *son and disciple of Peter Picart*.
John Mariette.
Nicholas Dorigny.
Louis Des Places.
Isaac Moucheron.
John Haussard.
John Rigaud.
Henry Simon Thomassin.
Philip Rugendas.
Robert Van Audenaerd.
John Faber, *the younger*.
Matthew Pool.
Wolfgang Philip Kilian.
J. Wandelaar.
Simon Gribelin.
George White; *son and pupil of Robert White*.
1730 John Audran.
Peter Rotari.
John James Frey.
Francis Pilsen; *disciple of Robert Van Audenaerd*.
Edme Jaurel.
John Baptist Oudry.
John Raymond.
Peter Gualter.
Bernard Lepicie.
Nicholas Larmessin.
Francois Chereau.
James Chereau.
Count de Caylus.
Charles Dupuis.
Frederic Hortmels.
Jacob Mannl.
Jacob Houbraken.
George Vertue.
James Christopher le Blond.
John Vandergucht.
1740 Henry Gravelot.
J. B. Chatelain.
Count Hagedorn.
Charles Nicholas Cochin.
J. B. Jackson.
Arthur Pond.
1753 Philip Andrea Kilian.
J. Baptist Papillon.

1750 Matthew

1750 Matthew Oesterich.
 Peter Aveline.
 John Philip le Bas.
 John Moyreau.
 James Mac Ardel.
 John Joseph Balechou.
 David Sornique.
 Giovanni Batista Tiepolo.
 Francois Joulain.
 ——— Nixon.
 Claude Donet Jardenier.
 ——— Rooker.
 Simon Francois Ravenet.
 Francois Vivares.
 William Hogarth.
 George Knapton.
 Giovanni Domenico Tiepolo.
 Domenico Maria Canuti.
 Antonio Maria Zanetti.
 Louis Lempereur.
 John Daulle.

1750 Francois Chauveau.
 Stephen Fessard.
 Des Marteau.
 Jaques Nicholas Tardieu.
 Francois Edward Weiroter.
 Laurence Cars.
 Stephen Ficquet.
 John Godfrid Haid.
 John Elias Ridenger.
 George Frederick Schmidt.
 William Elliot.
 Thomas Worlidge.
 Richard Houston.
 Thomas Watfon.
 Joseph Goupy.
 Edward Fischer.
 1770 Giovanni Batista Piranese.
 John Mortimer.
 William Wynne Ryland.
 William Woollett.

CORRECTIONS and ADDITIONS.

V O L. I.

- Preface, page vi. line 4, for *Virtue* read *Vertue*.
 Essay, page 5, 6 lines from the bottom, for *aqua tinta* read *aqua tinta*.
 — 9, l. 7, read or an other ductile substance.
 — 23, l. 28, for *Giovanna Mariae* read *Giovanni Maria*.
 — 28, in the Latin Prayer, Stanza I. l. 5. for *Iu* read *In*. Stanza II. l. 2. for *Angelorum* read *Angelorum*. Stanza III. l. 5. for *viæ* read *vitæ*. Stanza IV. l. 3, for *Luceus* read *Lucens*. Stanza V. for *auglorum* read *angelorum*. Stanza VII. l. 6. for *Geus* read *Gens*.
- Page.
 2, line 9, read the designs.
 7, — 1, for *Giovanna* read *Giovanni*.
 Immediately above FRANCESCO ALBANI insert the name of *Angelo Albanafi*.
 The account of this artist is given by mistake under the first name ANGELO.
 14, — Under the article of Corregio add, there are, however, some few doubtful etchings marked *Ant. Correg. fec.* which are very slightly executed, and in a style greatly inferior to what one might have expected from the hand of that master.
 ib. — 26, for ALLEGINI read ALLEGRI.
 19, — 10, for *Biscanio* read *Biscaino*.
 25, — Under the article Marco Angeli add, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and grotesque subjects.
 26, — 16, *Giovanna* read *Giovanni*.
 29, — 6, for *difingenious* read *difingenuous*.
 34, — 3, for *Marquis* read *Marquise*.
 42, — 39, for *Edelink* read *Edelinck*.
 48, — 34, read and other masters.
 60, — 11, for 1638 read 1600.
 ib. — 24, the same.
 64, — 22, *Belisarius*, this print is by Scotin and not by Baron.
 66, — last line but one, for *Admirandi* read *Admiranda*.
 68, — 10, after the date 1591 add, and all the vignettes representing his life and death, from his own designs.
 71, — 5 from the bottom, for *length-was* read *length-ways*.
 88, — 9, for 1642 read 1742.
 94, — 35, for *Bilibard Pyrckmeiel* read *Bilibald Pyrckheimer*.
 99, — 24, for this last read the last.
 126, — 31, dele Born 1630. Died 1681. and read Flourished 1615.
 ib. — 36, dele and he died A. D. 1681, aged 51 years.
 129, — 2 from the bottom, after the words "*the art of drawing*" add, and another Treatise upon the Art of Engraving, the best edition, &c.
 145, — 4, after the words "*initials P. B.*" add and often signed his name at length, as for instance, to two middling-sized landscapes, length-ways, in one of which is represented *the fall of Icarus*; and in the other, *Mercury carrying Psyche to Heaven*: they are slight, hasty etchings, and signed Peter Breugel fec. Romæ, 1583.
 146, — 4, read small plate, length-ways, conjointly with Matheus.
 ib. — 22, *Giovanna Mariae* read *Giovanni Maria*.
 ib. — 23, 1562 read 1502.
 147, — 8, *Giovanna* read *Giovanni*.
 153, — 5, after the word Flourished add 1600.
 ib. — 37, for *Vinckboons* read *Vinckenbooms*.
 154, — 22, for a middling-sized upright plate, read two middling-sized upright plates.

- Page.
 171, line 4 from the bottom, *add*, Domenico Campagnola did engrave some few designs on copper, but they are executed with the graver only, and among others are the following: *An old man in armour, with a youth leaning against a tree, holding a Pan's pipe in his hand, and a dog is lying at his feet; a small upright plate, marked DO. CAP. and a small plate, length-ways, representing children at play, marked DOMENICO CAPAGNOLA, 1517.*
- 172, — 25, for C. D. CAMPIGLIA read GIOVANNI DOMENICO CAMPIGLIA.
 173, — 17, for CANTAGELLINA read CANTAGALLINA.
 174, — 28, for DOMINICO read DOMENICO.
 176, — 21, after the words "is wanting" *add*, he sometimes signed his plates with his baptismal names only. I shall mention a *battle*, from Raphael, a middling-sized plate, length-ways, in the front of which is represented a man with a javelin, and another man on horseback, with a sabre in his hand, riding over a third, who is lying upon the ground: in the fore ground are depicted a spear and a shield. This print is inscribed I. IACOBUS VER. F. which in English we should read *John James of Verona fecit.*
- 177, — 35, read C. R. V. S. *fecit Messana 1735.*
 178, — 4, for 1500 read 1510.
ib. — 24, for Vasari read Vasari.
 191, — 6 from the bottom, for CHAPREON read CHAPERON.
 201, — 6 from the bottom, after the words "not specified," *add*, I have seen a small portrait of J. Tintoretto, the painter, engraved in a style resembling that of Cornelius Cort, inscribed *Alexandro Victorio Classico sculp.*
- 211, — 4, after the words, "upon the first stroke," *add*, I have seen by him a copy from the small print by Martin Rota, of *the last judgment*, after Michael Angelo; it is not however a capital performance.
- 216, — 23, after the words, "are specified," *add*, Mr. Evelyn indeed tells us that he engraved the heads for the Lives of the Painters, by Vasari, and that Vasari himself made the designs. They are certainly very masterly performances, but exceedingly slight.
- 221, — 4, for CORTERI read CORTESI.
ib. — 22, the same.
ib. — 27, for Tobias read Tobit.
 229, — line the last, *add*, but his great work was the engravings which he made for the elegant publication, entitled *Le Pitture di Pel. Tibaldi*, which was published at Venice 1755, and these prints, though not correctly drawn, have great merit.
- 261, — Under the article DOUGHTY, it is proper to *add*, that he was pupil to Sir Joshua Reynolds, and died on his passage to the East-Indies. The abilities of this young man were such, that great expectations were entertained in his favour.
- 264, — 24, GASPER DUCHE, the abbreviated name of DUCHET. See Duchet the next page, who was the same artist.
- 269, — 39, after the word "plate" *add*, it is certainly a representation of Fortune.
 270, — 18, leave out the particle *on.*
ib. — 31, for Venet read Vernet.
 271, — 17, to the word Flourished *add*, 1520.
ib. — 24, after the word "animal" *add*, I have seen a small upright plate representing *the annunciation of the Virgin*; the Deity appears at the upper part of the print, surrounded with small angels, who are playing upon musical instruments; it is executed in a slight scratching style, with the graver only, and the word IOHANNES is inscribed upon a tablet, beneath which is the name DV. VET. Upon one of the columns is affixed the date 1520.
- 286, — 17, GIOVANNA read GIOVANNI.
ib. — 29, the same.
 293, — 30, FIALATTI read FIALETTI.
 294, — 13, FIQUET read FICQUET.
 297, — To the article HENRY FLETCHER I wish to *add*, That in a letter to Sir Hans Sloane from Henry Fletcher, it appears that he resided next door to the Wheat

Page. Line.

- Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the British Museum, No. 4044.
- 302, — at the bottom of the page insert the name of ANTONIO FONTUZZI. The account of this artist is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the second table, page 367.
- 315, — last but three, for Giovanna read Giovanni.
- 353, — last but six, the same.
- 363, — 21, for the sixth chapter read fourth chapter.

V O L. II.

- 1, — 5, after the words, "the old man" add, he also engraved an emblematical print in the style of Anthony Maffon, which he dedicated to that artist.
- 2, — 8, leave out the word Flourished.
- ib. — 22, A. HAELWEGH read ADRIAN HAELWEGH.
- 3, — 16, C. HAGENS read CHRISTOPHER HAGENS.
- 7, — 32, after the word "fetus" add, and views of gentlemen's seats, in conjunction with J. Kip, large plates, length-ways, in folio.
- 16, — 24, after the words "this volume," insert, I have seen the name of Jacobus ab Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the Landgrave of Thurlys, very neatly engraved; and to several other portraits.
- 20, — 22, FRANCIS HOFFMAN; this name should have been inserted after James Hoefnagle.
- ib. — 32, after the words "aqua forte," add, I found a very curious portrait in Mr. Gulston's Collection, of Francis Hoffman, drawn and engraved by himself, in which he is styled the inventor of ships with three bottoms.
- 27, — 17, for an E and an R. read an E and a P.
- 30, — 20, after the words "end of the volume," add, to a portrait of John, King of Portugal, he affixed this inscription Wilhelmus Hondius Calchographus Regi.
- 33, — 27, for Jerom read John.
- 53, — 17, after the word "comedian" add, with this inscription, T. Johnson, ad vivum pinx. et sculp. a half sheet print.
- 87, — 7 from the bottom, for a small o read a small n.
- 89, — 13, after the word Flourished add 1623.
- ib. — 16, after the words "mention them" add, I have since seen by him the frontispiece to a book of perspective, printed at Nuremberg, A. D. 1623.
- 97, — 34, prefix the baptismal name of DAVID to the family name of LOCKLEY.
- 103, — 3 from the bottom, for 1660 read 1600.
- 110, — 2, instead of the word Flourished, insert Born, 1584. Died, 1669.
- 134, — 14, after the words, "and other masters," add, he has affixed the following inscription to a Franciscan Friar, etched with great spirit, from a design of his own, Lud. Matthiolus Acad. Clementinus del. et sculp. 1714.
- 151, — 22, for DOMINICO read DOMENICO.
- 160, — 33, for F and M read P and M.
- 172, — 15, after the words Cornelius Tromp, add, To several portraits for books this name (for I suspect it to be the same person) is written J. V. Munnichuyfen. They are very indifferent.
- 183, — 3, for GIACOPO read JACOPO.
- 186, — 2, for P and M read P and N.
- 212, — 7, after the words "other masters," insert, Bafan speaking of this artist informs us that he engraved *La Vierge a la Rose*, from Parmigiano, with so much art, that it passed for the work of Agostino Carracci.
- 223, — 22, after the word "collector," add, this artist may be referred to in the first volume, under Pietro Antonio.

Page.
 247, line 30, I wish this passage to be read as follows, I have given one mark attributed to him by professor Christ, and others, at the end of the volume, which is the only one that can properly be said to belong to him as an engraver.
 270, — 29, for 1610 read 1510.
 284, — 14, for L. P. read L. R.

DIRECTIONS to the BINDER.

V O L. I.

The Patera, a plate unnumbered, to face the Title.
 Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Essay.
 Plate VIII. to face page 365.
 Plate IX. to face page 366.

V O L. II.

Adam and Eve, a plate unnumbered, to face the Title.
 Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Essay.
 Plate VIII. to face page 444.
 Plate IX. to face page 446.



